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by CHARLES D'ALBERT.

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No. 1.

f

Fine.

ff

dolce.

D.C.

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"LA VIOLETTE"

No 2.

f

Fine. *f*

D.C.

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"LE CAMELLIA."

No 3.

f

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"LE BOUQUET."

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ff

Fine.

p
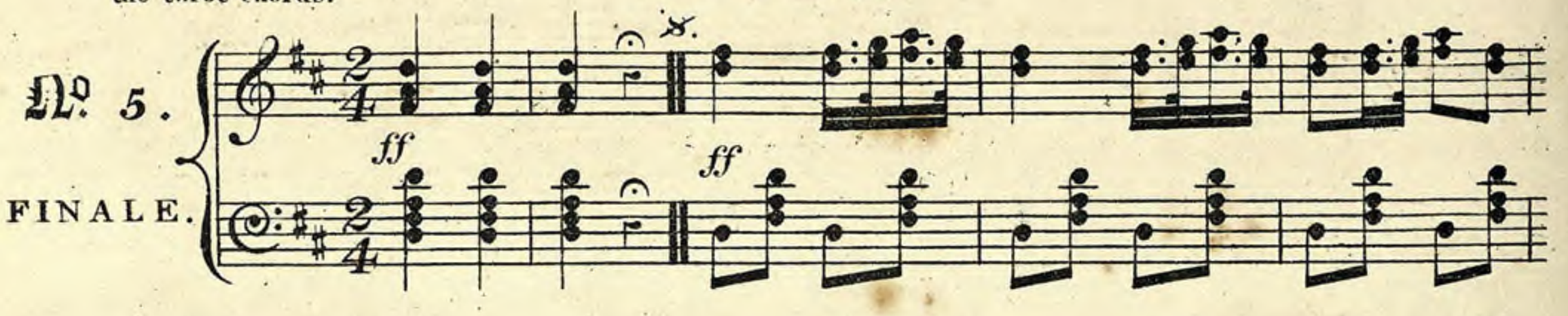
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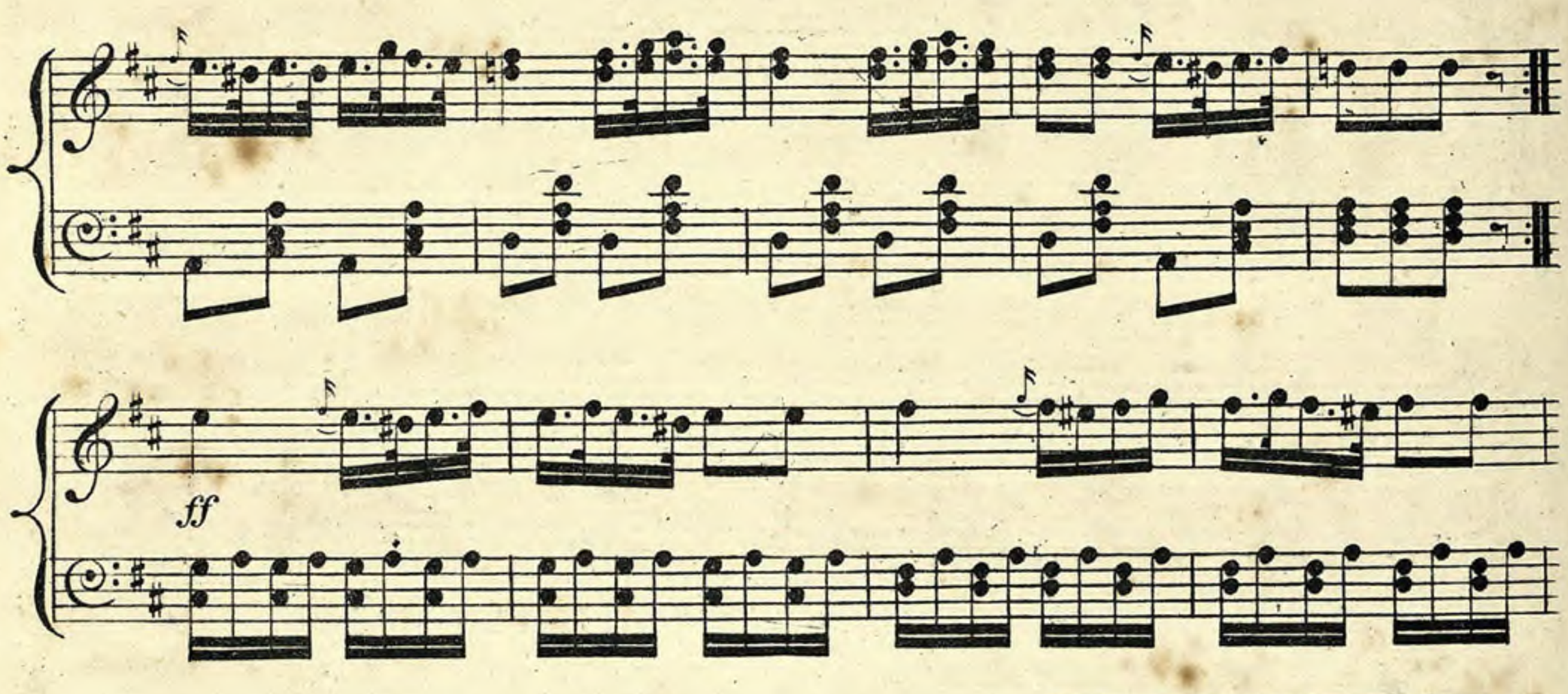
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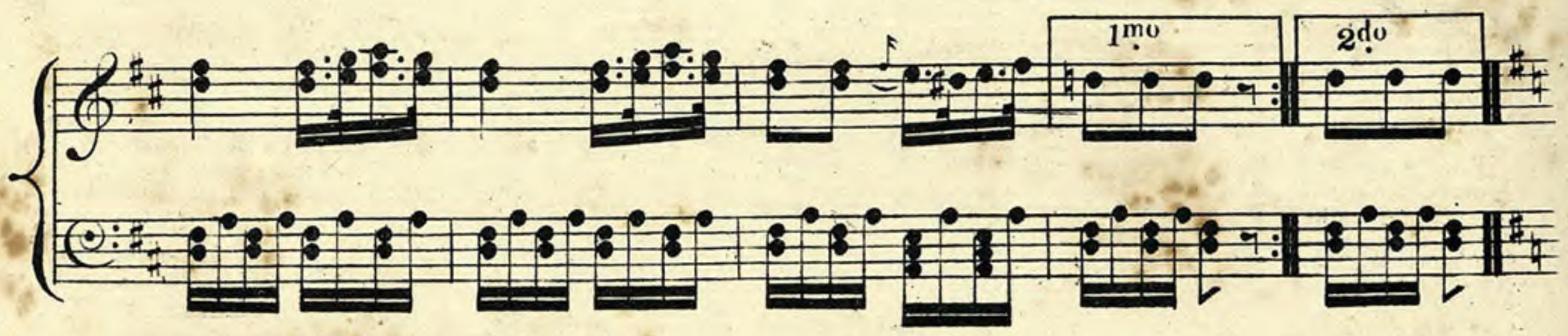
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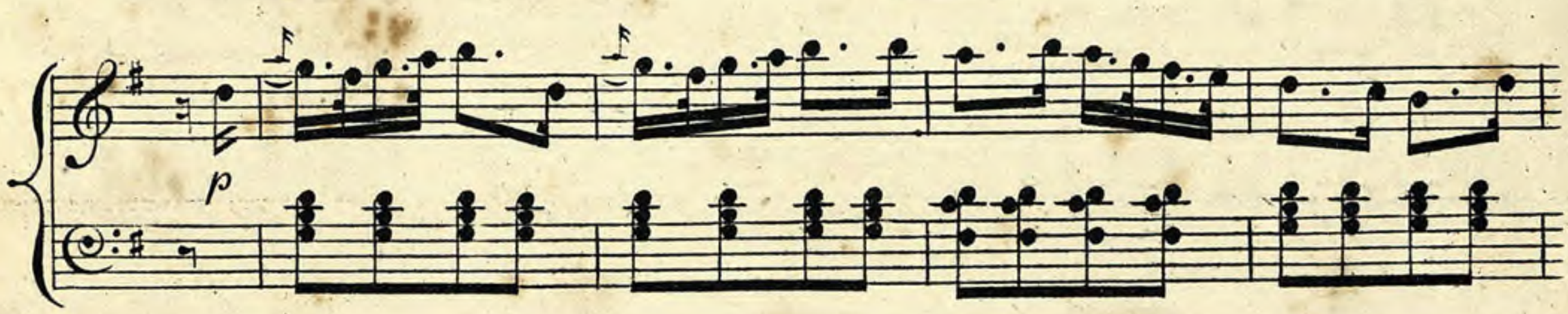
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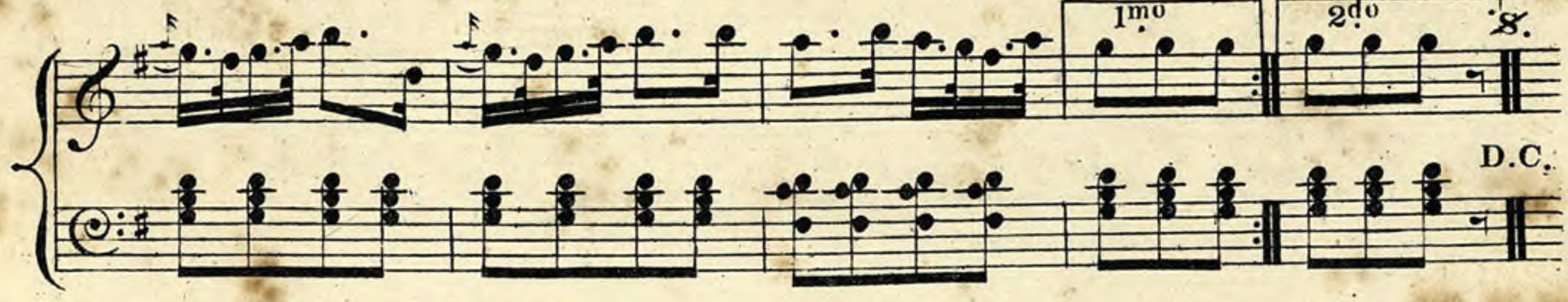
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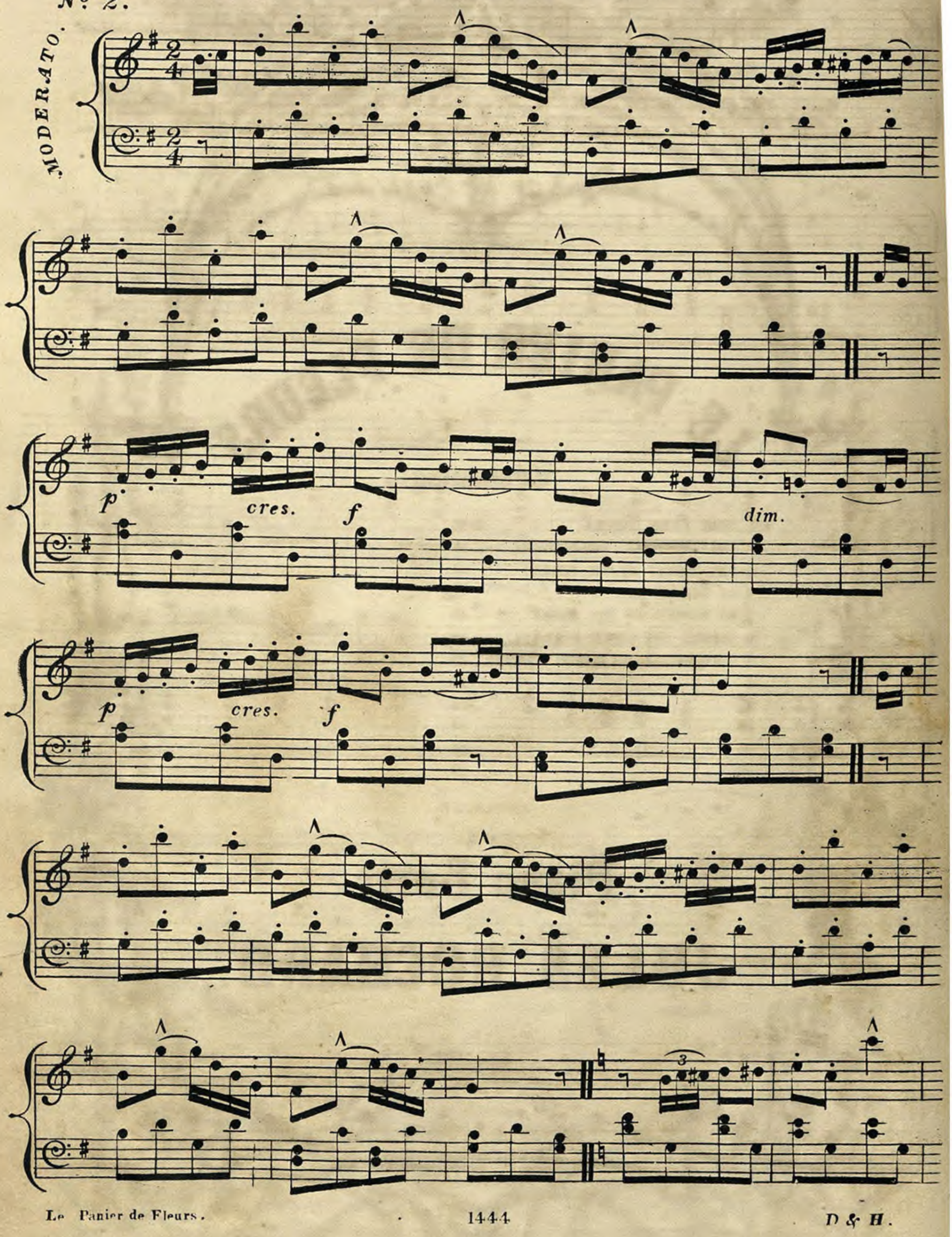
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3

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mf *f* *mf*

p *mf*

f *p*

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ALLEGRO CON SPIRITO.

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p p

f p f p cres:

f p cres: f p cres: f

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ff

Ped:

p

p

p

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FINALE.

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f

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f p f p f

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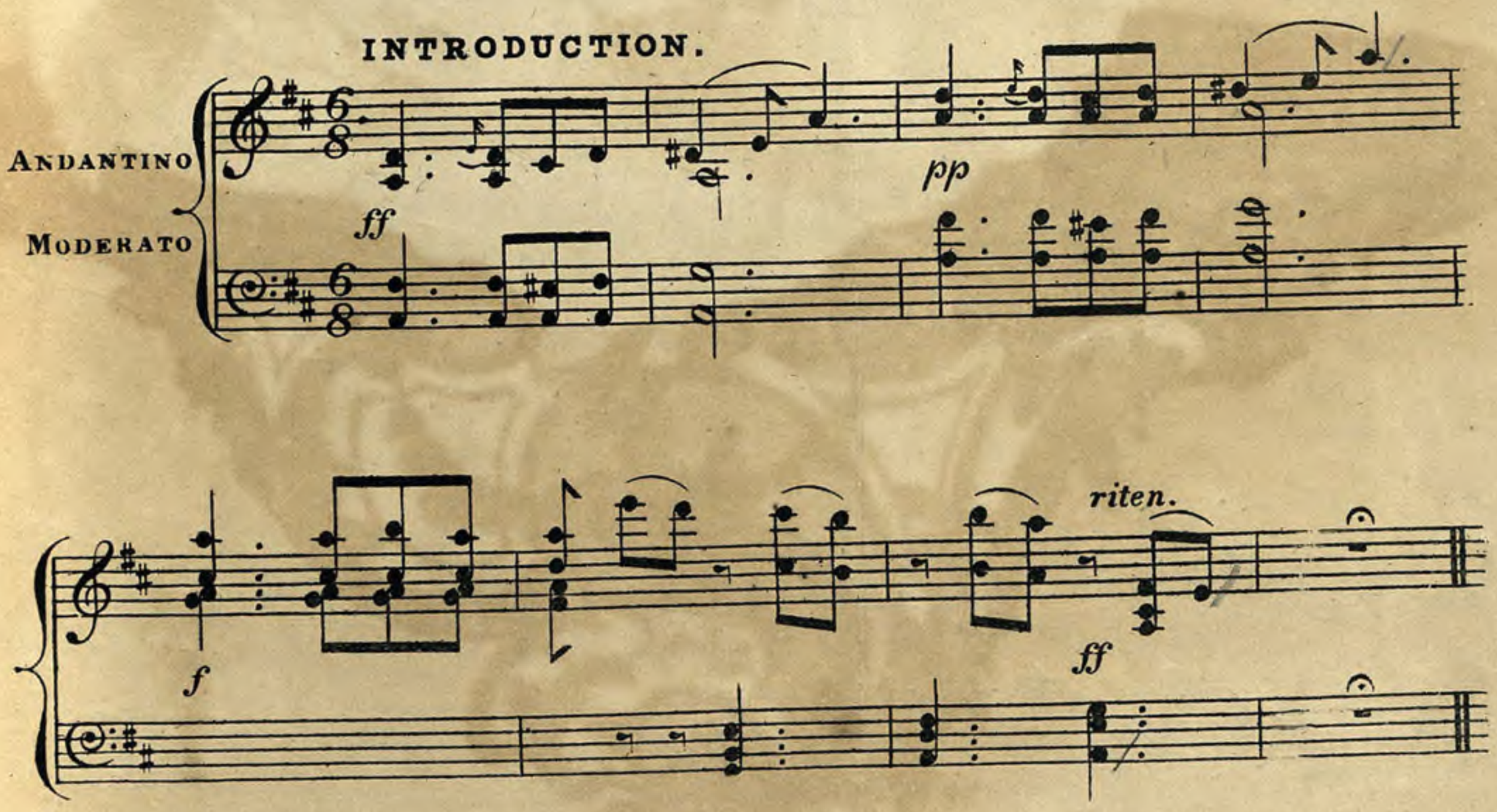
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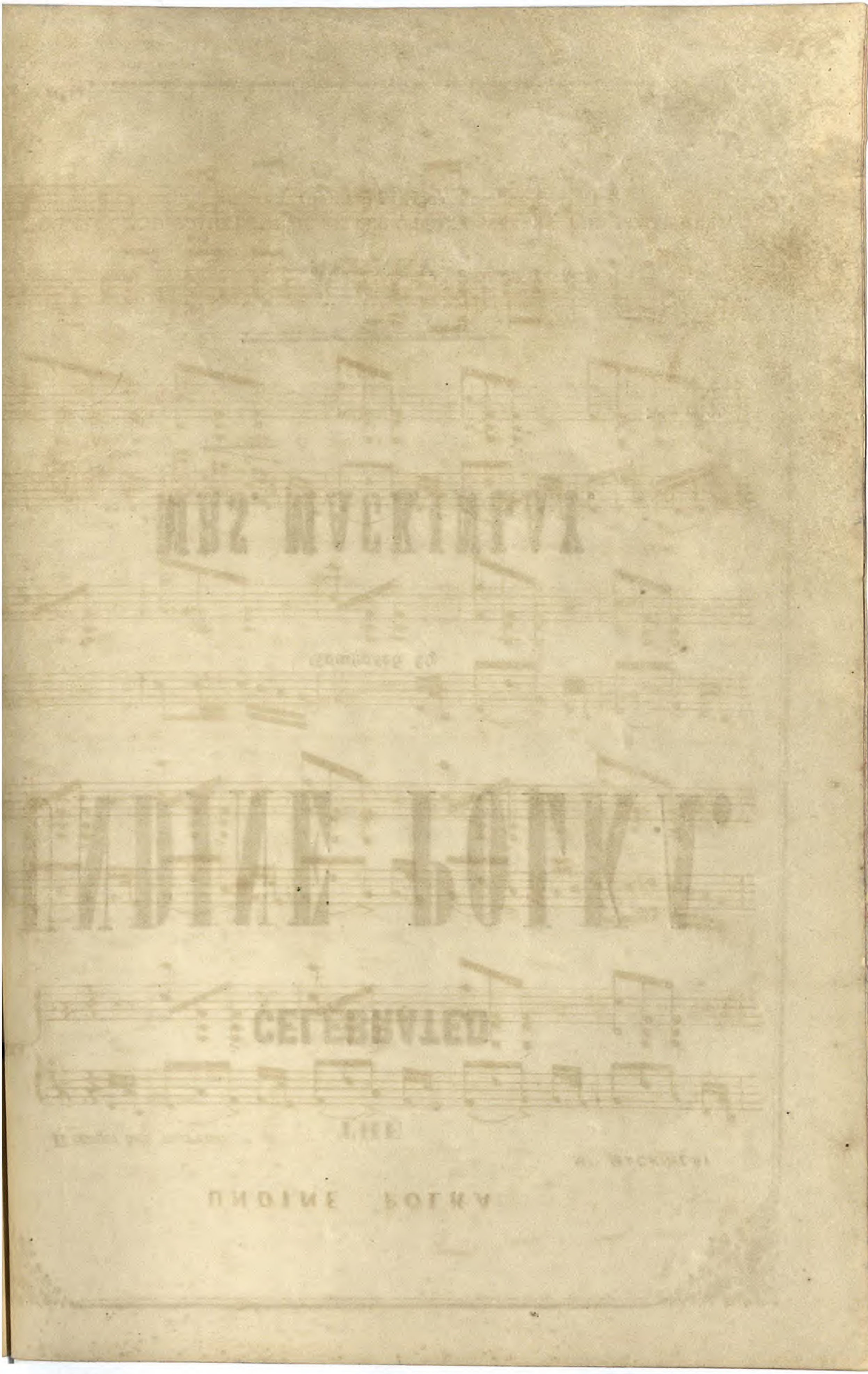
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UNDINE POLKA

Mrs MACKINLAY

Il tempo ben marcato

POLKA

f

ff *sf*

sf *p*

8va ---------- loco

cres *p*

maestoso

f:f

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sf

ff

gva

p Ped

cres

Con espressione. il basso ben marcato

loco

3 2 1 x 1 x 1 x 3 2 1 x

dolce.

cres

f

cres

f

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p cres

3 1 2 x 1 x 1 x 3 1 2 x

cres

f dolce

f ff

8va

Ped

8va

loco

3 1 2 x

cres f dolce.

cres

sf

cres

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1

p

3 2 1 x 1 x 1 x

3 2 1 x

p

cres

cres

f

cres

p

cres

3 2 1 x 1 x 1 x

p

f

cres

f

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8va 5

p Ped.

loco

ben marcato

ff con fuoco

sf

ff p 8va

cres

loco

cres f ff

Lith. J. Degotardi.

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If prayers in absence, breathed for thee
To heav'ns protecting power,
Winged thoughts that flit to thee,
A thousand in an hour;
If busy fancy blending thee
With all my future lot,
If this thou call'st forgetting thee
Thou art, indeed, forgot.

Forget thee! bid the forest birds
Forget their sweetest tune,
Forget thee! bid the sea forget
To swell beneath the moon;
Bid the thirsty flowers forget to drink
The eve's refreshing dew,
Thyself forget thine own dear land,
With its mountains wild and blue,
Forget each old remember'd face,
Each well remember'd spot,
When these things are forgot by thee
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Which I heard in day of old,
The burst of joyous merriment
From lips that now are cold;
The laughter and the tones of love
Ere yet I tasted pain.
Oh! hush! the sounding strings awhile
And they'll come back again.

I'm list'ning for the music
Which I have not heard for long,
My heart is bursting with the words
Of some forgotten song;
Dim tones are ling'ring on my ear
And floating thro' my brain;
Oh! hush! the sounding strings awhile
And they'll come back again.

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I'm leaving thee in tears;
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Perhaps for many years;
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To weep o'er joys that once were shining
But ne'er may shine again;
I'm leaving thee, but weep not, Annie;
I'll come back yet to thee,
And bring some hope and comfort, Annie,
To one so dear to me.

I'm thinking of the past, dear Annie!
Thy looks were bright as gold,
Thy smile was soft; but now, dear Annie,
Our hearts seem growing old,
Yet 'tis not time has stolen the blossom
From off thy cheek so fair;
'Twas winter came too soon upon us,
And chill'd the flow'rets there.
I'm leaving thee; but weep not, Annie;
For when I've past yon sea,
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INTRODUCTION.

ANDANTINO.

p dolce espress.

Ped * Ped * Ped * Ped *

Ped * Ped *

p

f

p

cres - - cen -

p

ten. ten.

- do - - p cres - - - cen - - - do.

sf p Cadenza ad lib:
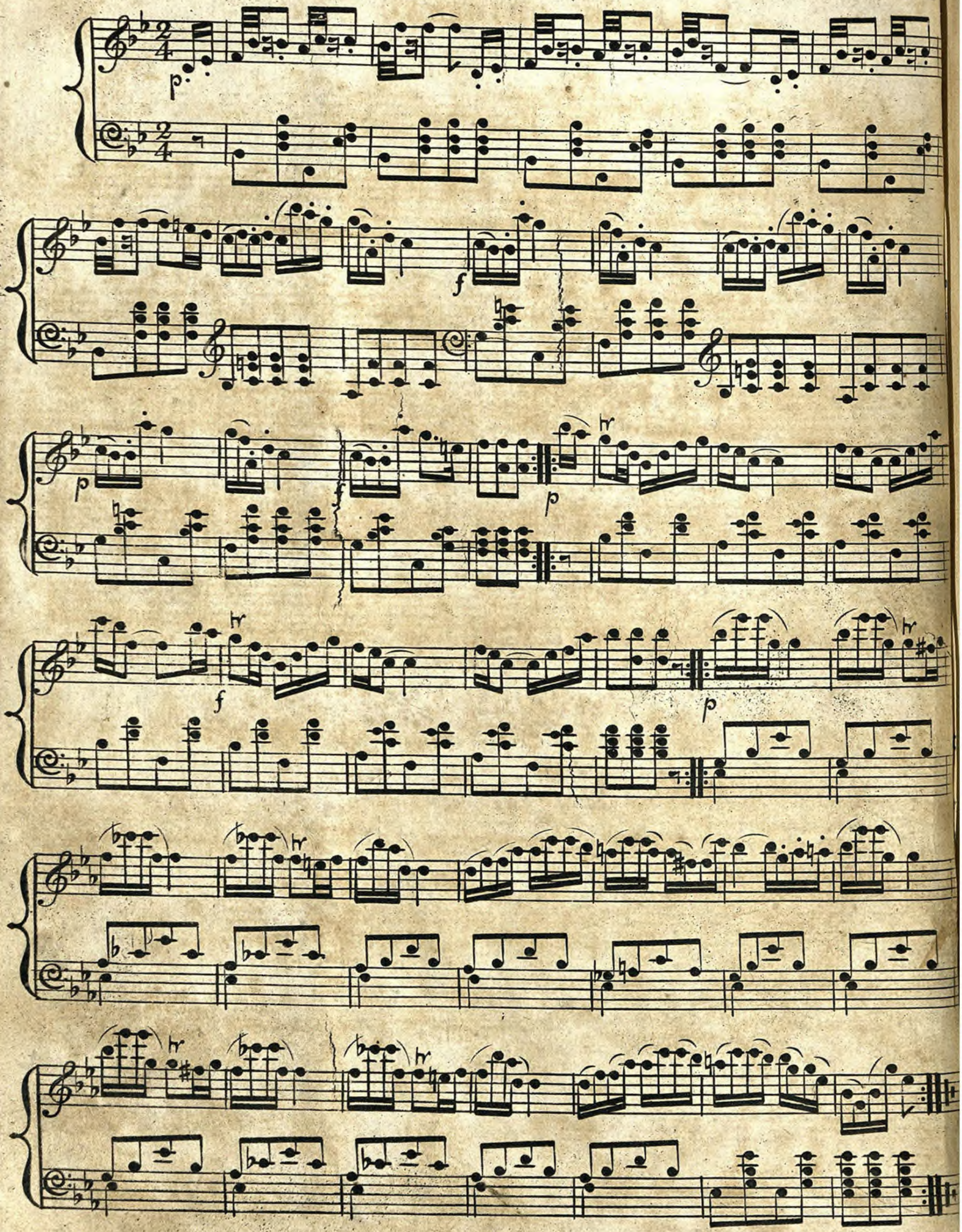
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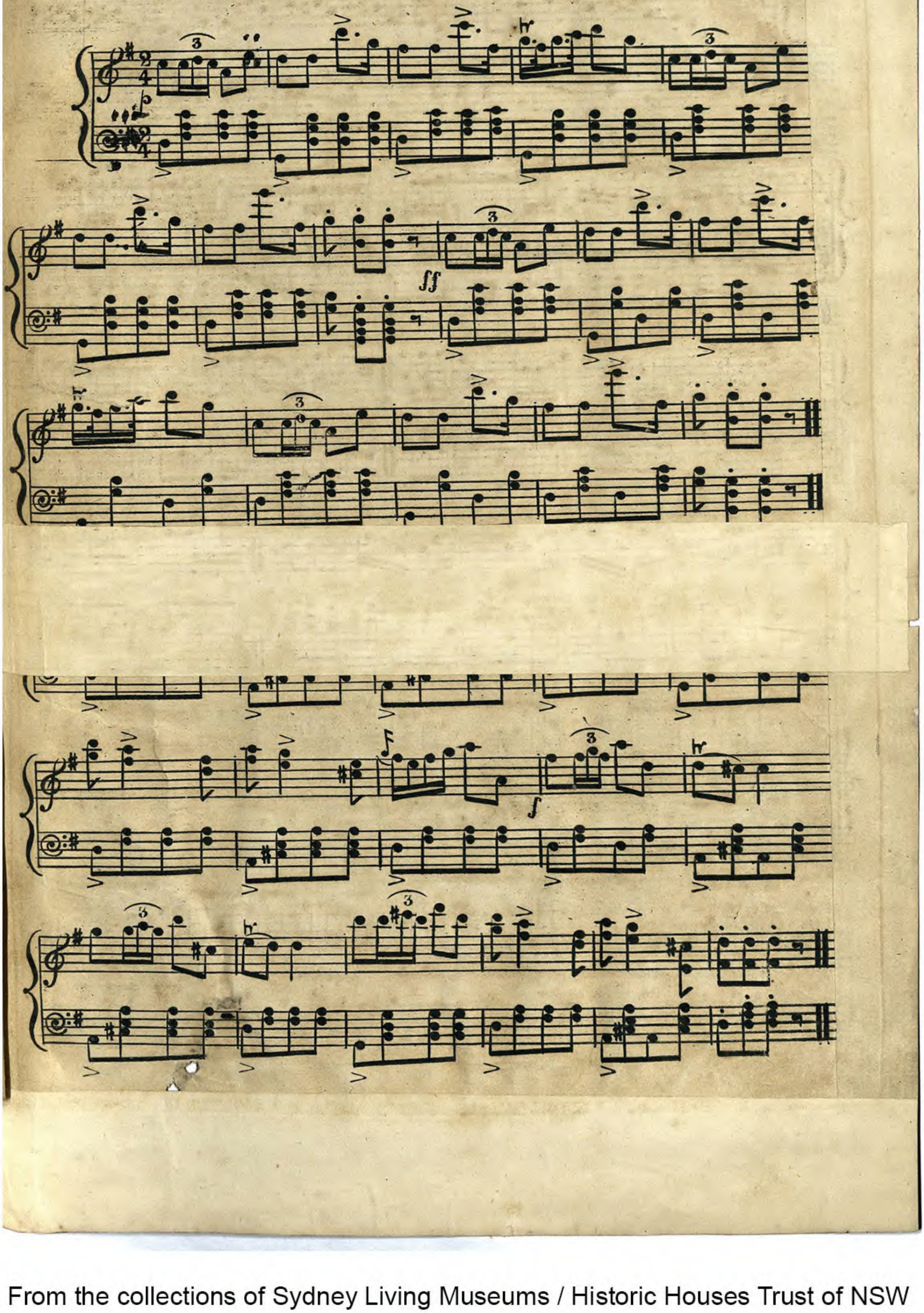
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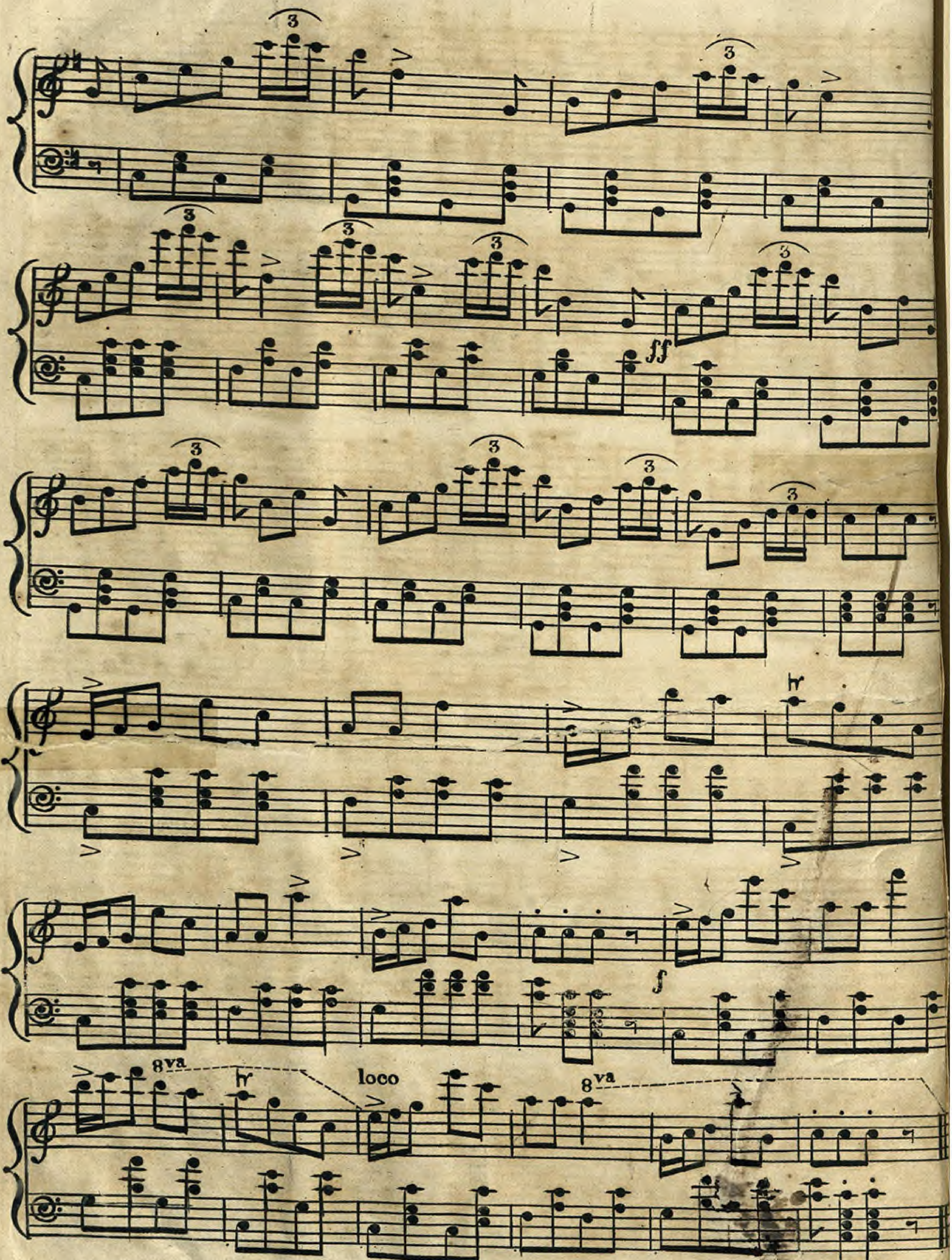


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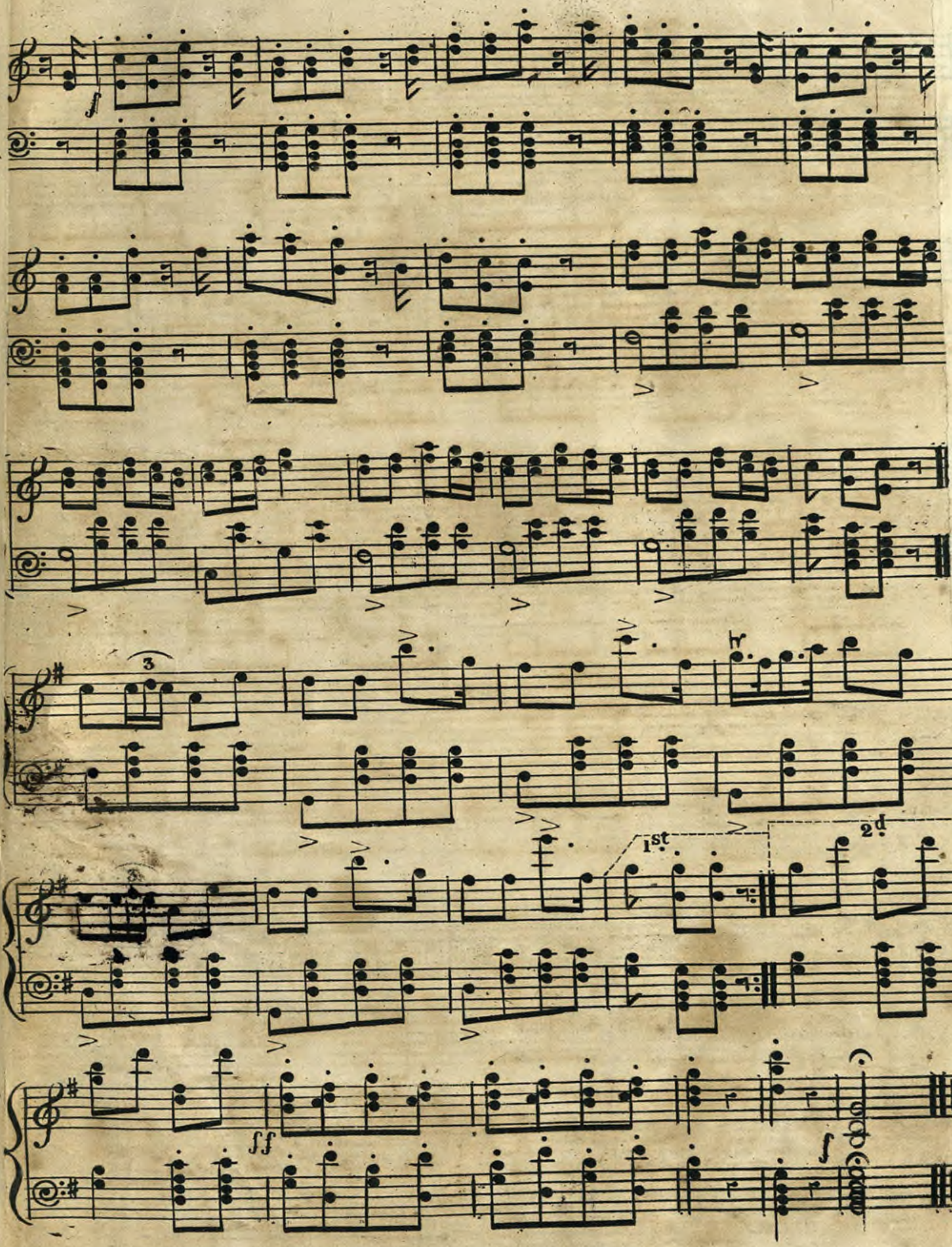
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p

f

p

f

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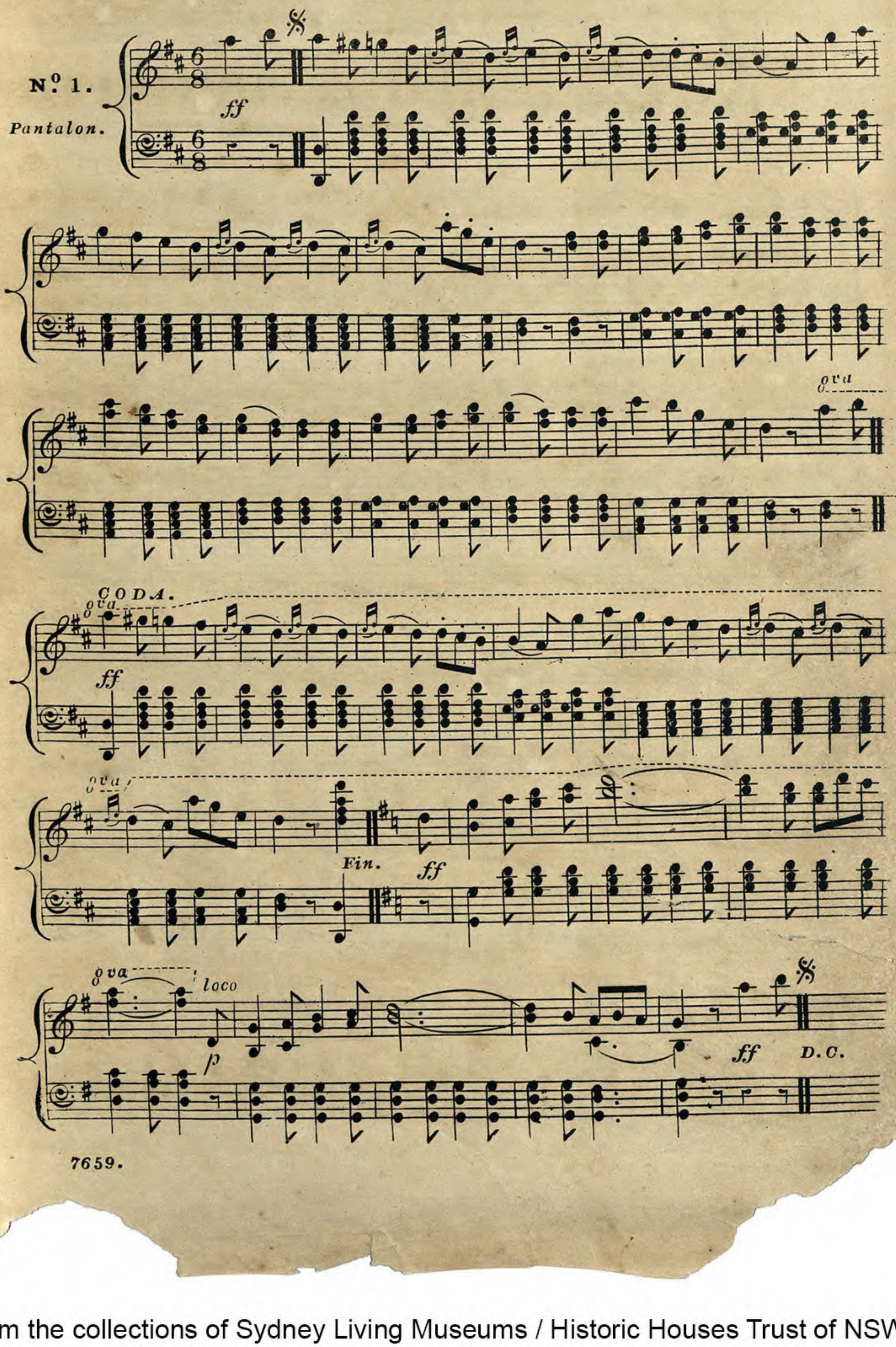
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N.o 1.

Pantalon.



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"L'AMANTE FEDELE."

8va

No. 2.

Ete.

8va

Fin

Variation à Volonté.

f

p

f

p

ff

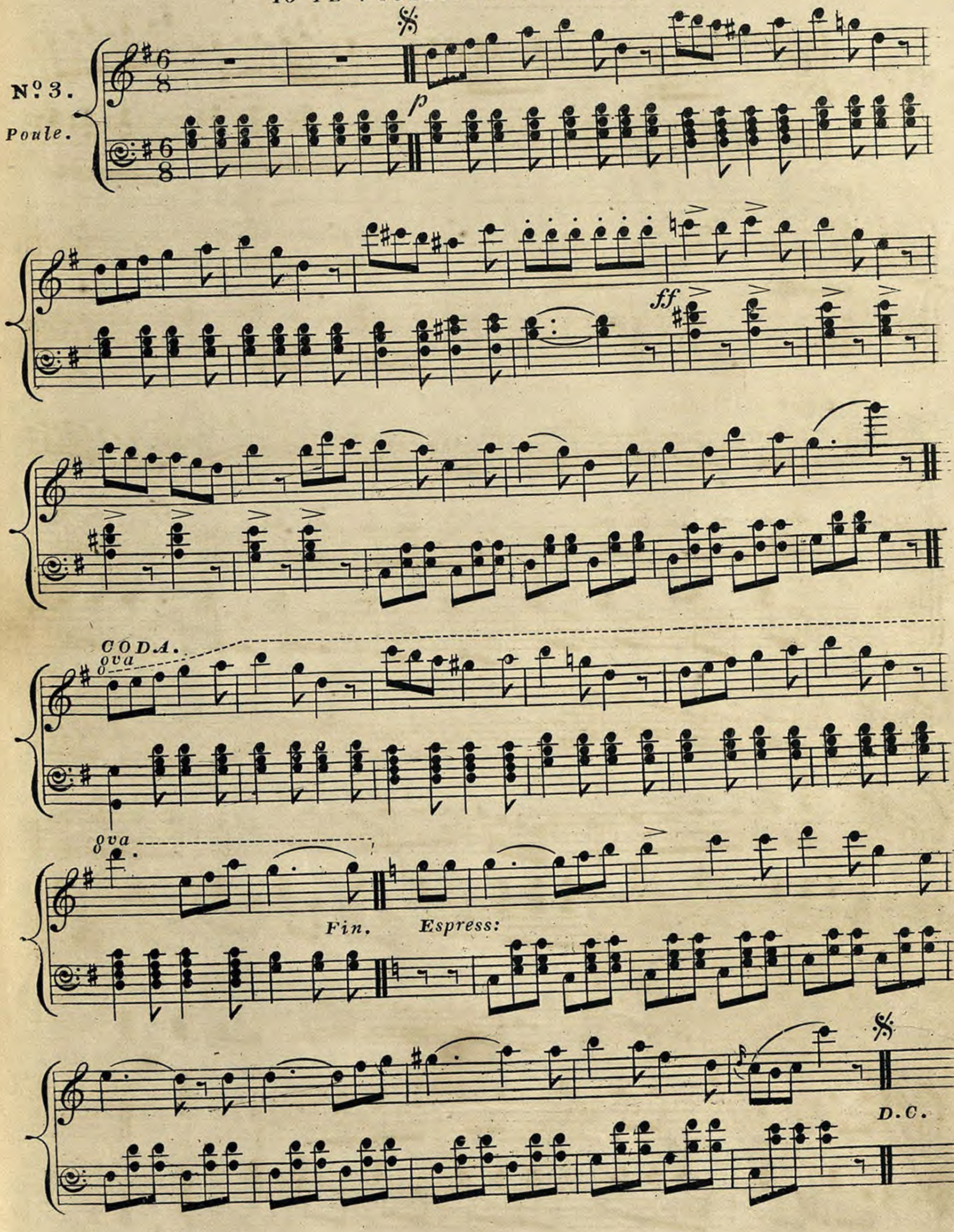
D.C.

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No. 3.

Poule.



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No. 4.

Trenise

Pastourelle.

ff

ff *Fine.* *ff*

8va

8va

Pastourelle Figure.

ff

D.C.

* For "Trenise" the *last* 8 bars are *not* to be played.

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"L'ERUZIONE DEL MONTE VESUVIO."

No. 5.

Finale.

p

ff Ped

Fine.
ff

8va

8va

ff D.C.

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Four-Leaved Shamrock
Fairy Boy
Farewell, but whenever you welcome the hour
Fairest Flower
Farewell to the Mountain
Forget thee ! if to dream by night
Harp that once thro' Tara's Halls
Isle of Beauty
I dreamt that I dwelt in Marble Halls
Ida
Ivy Green
I Love but Thee
I met her in the Crystal Halls
I'm a merry laughing girl
I'd Mourn the Hopes
Jenny Jones
Kathleen Mavourneen
Land of the West
Lonely Harp
Love Not
Light Bark
Light of other Days
Meet Me by Moonlight Alone
Meeting of the Waters
Maid of Judah
Mary ! Queen of My Soul
Meet me in the Willow Glen
My Dark Haired Girl
My presence still in calm or storm
Norah the Pride of Kildare
O'er theLone Sea
Old House at Home
Oh ! Come to Me when Daylight Sets
Pestal
Pretty Star of the Night
Rory O'More
Rise, gentle Moon
She is far from the Land
Savourneen Deelish
Sweetly o'er my Senses Stealing
Still so gently o'er me stealing
The Valley lay Smiling
To linger near Thee
Those Evening Bells
The Rich Man's Bride
We have Lived and Loved together
Woodman spare that Tree
Woodland Call
You ask Me if I Love You
Young Lady's Dream
Young Lady's No

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All's Well
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No 1.

p

cres - - - - -

cen - - - - - do.

mf

hr

f

p

TRIO.

hr hr

Fine.

p

f

D.C.

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N°. 2.

p scherz:

1st 2nd

f *f*

hr *hr* *hr*

p

1st 2nd

D.C. *f* Fine.

N°. 3.

Trumpets.

ff

pp delicato.

f.f

hr *hr* *hr* *hr* *hr*

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hr hr hr

ff p

hr hr hr

p f

No. 4.

hr

p

Fine

hr hr hr

p f p f p

hr hr hr hr

f p f D.C.

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No. 5.

mf

Ped

8va *ad lib:*

p

*

p

Fine.

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FINALE.

p

cres - - -

- - - cen - - - do -

mf

hr

f

p

p

TRIO.

hr *hr*

p

hr *hr*

p *f*

JULLIEN.

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p cres - - - - cen - -

do - - -

pp hr cres - - -

Ped:

cen - - - - - - - - do - - -

p cres - - - -

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hr

hr

gva

f

gva

f

cres - - cen - - do ff

sf> sf> f<>

p

Ped

accel:

gva loco

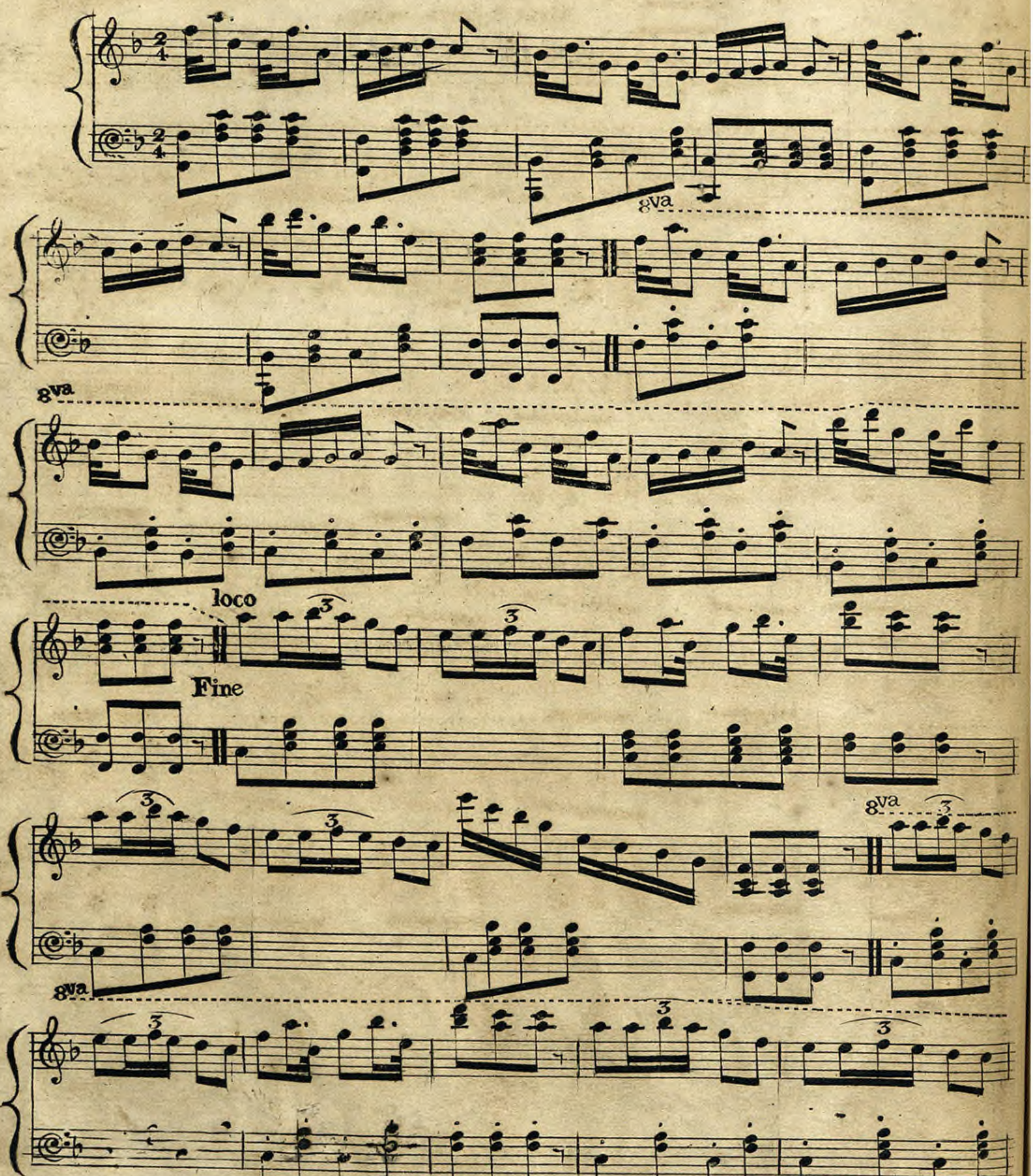
Ped

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8va

3

8va

first 8 bars again

loco

8va

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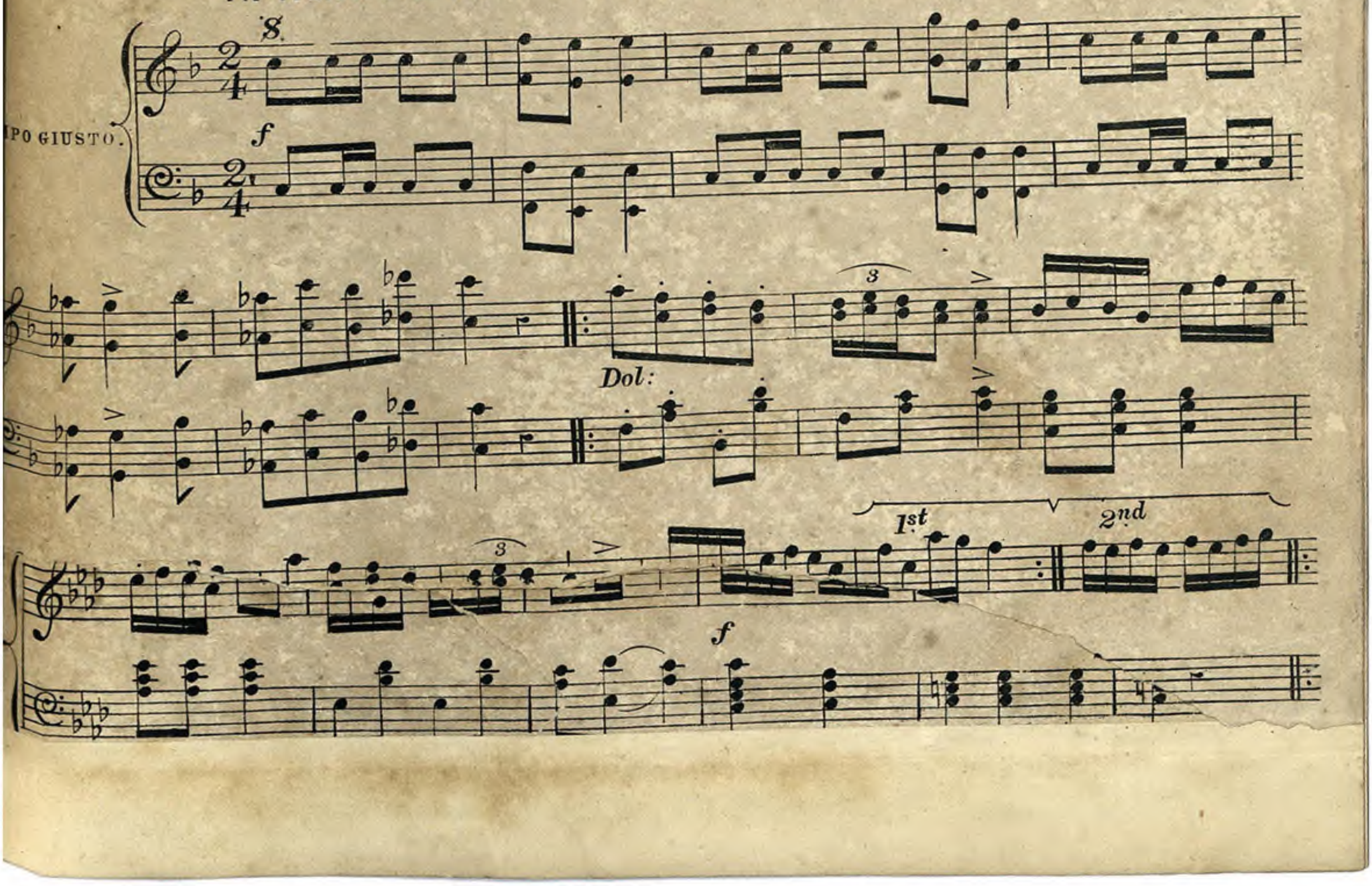
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f *p*

1st 2nd

BRILLANTE.

TRIO.

f *f*

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8.

NALE.

f

Dol:

f

BRILLANTE.

p

f

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8va

3

3

f

f

f

f

3

f

f

3

f

f

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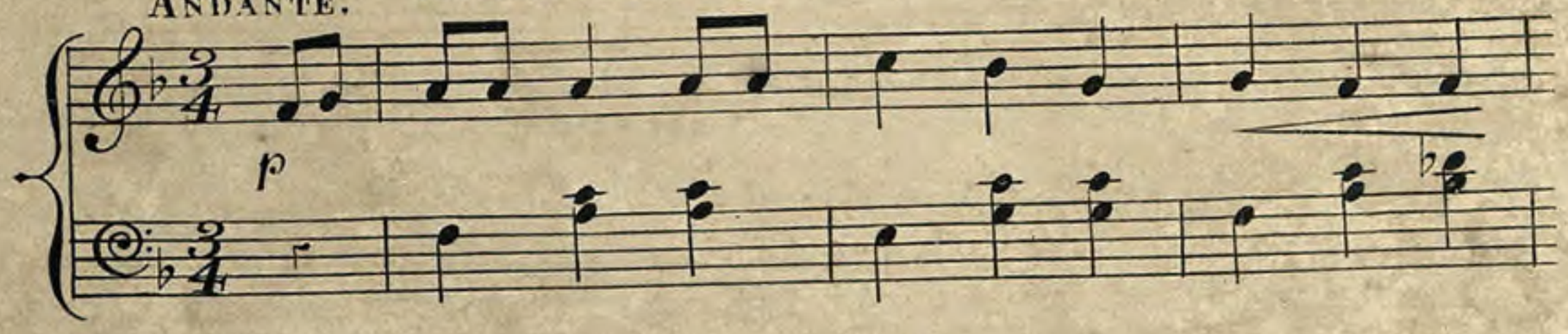
(Mr F. ROBSON, AS "JEM BAGS".)

The VILLIKINS & DINAH POLKA.

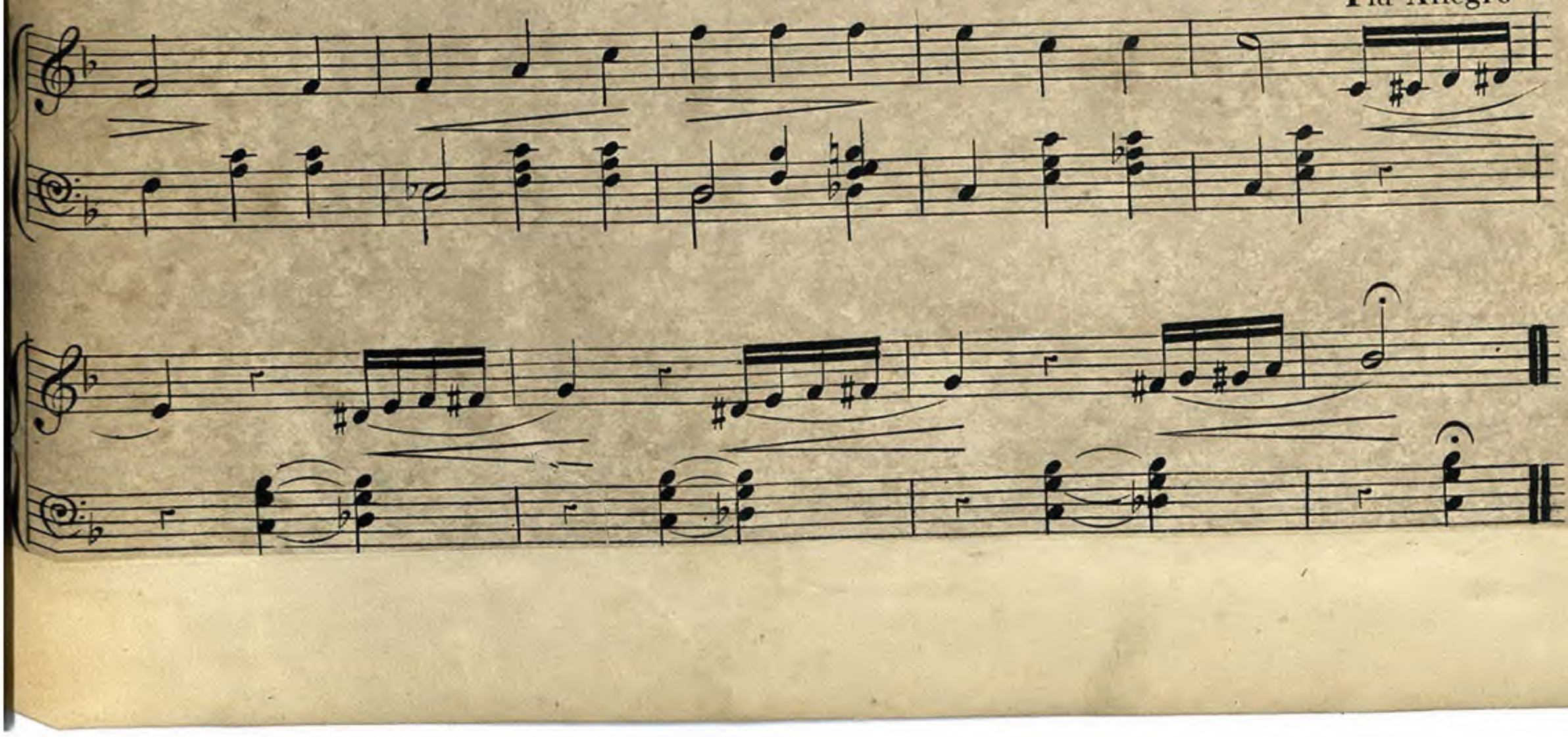
BY JULES NORMANN.

INTRODUCTION.

ANDANTE. Villikins' lament upon the discovery of the "Cold Corpus."



Più Allegro

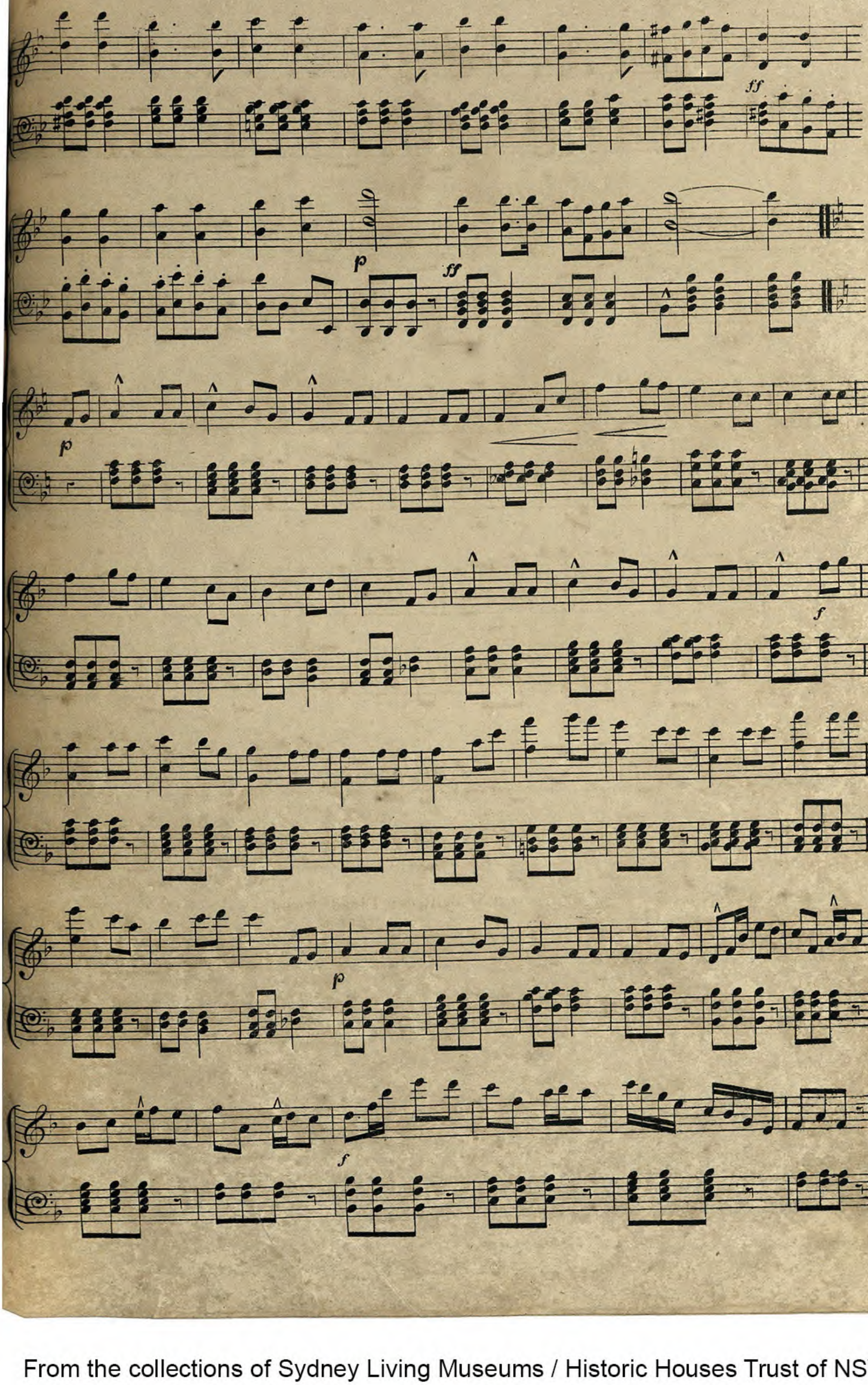


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p

f

f

ff

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ALLEGRETTO.

INTRODUCTION.

ff

mf

ff

ff

ALLEGRETTO.

POLKA.

f

8va.

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p

pp staccato.

cres.

f

8va.

ff

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8va

p

3 3

pp

cres. cres. mf

f ff

Con fuoco.

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tr

^ CODA.

ff

8va..... loco.

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p p Cres

f Cres

mf f

p Cres

f Cres ----

Ped.

cen do.

f ff

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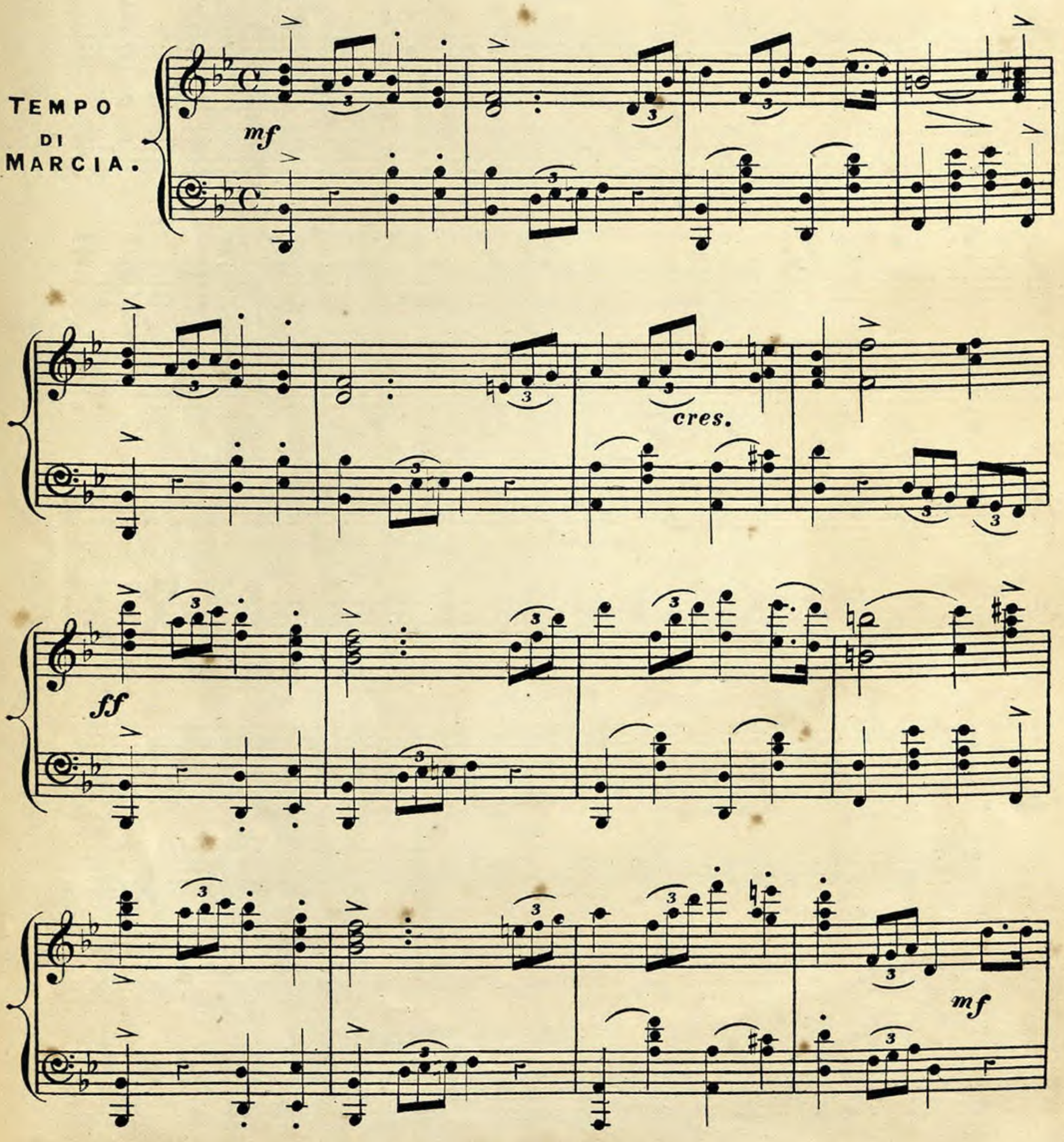
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8va

loco.

8va

loco.

ff

8va

loco.

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cres.

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p

eres.

f

cres.

ff

CODA.

mf

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cres.

ff

f

8va

loco.

ff

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8va

loco. a tempo.

rall.

mf

cres.

ff

ff

fz

ff

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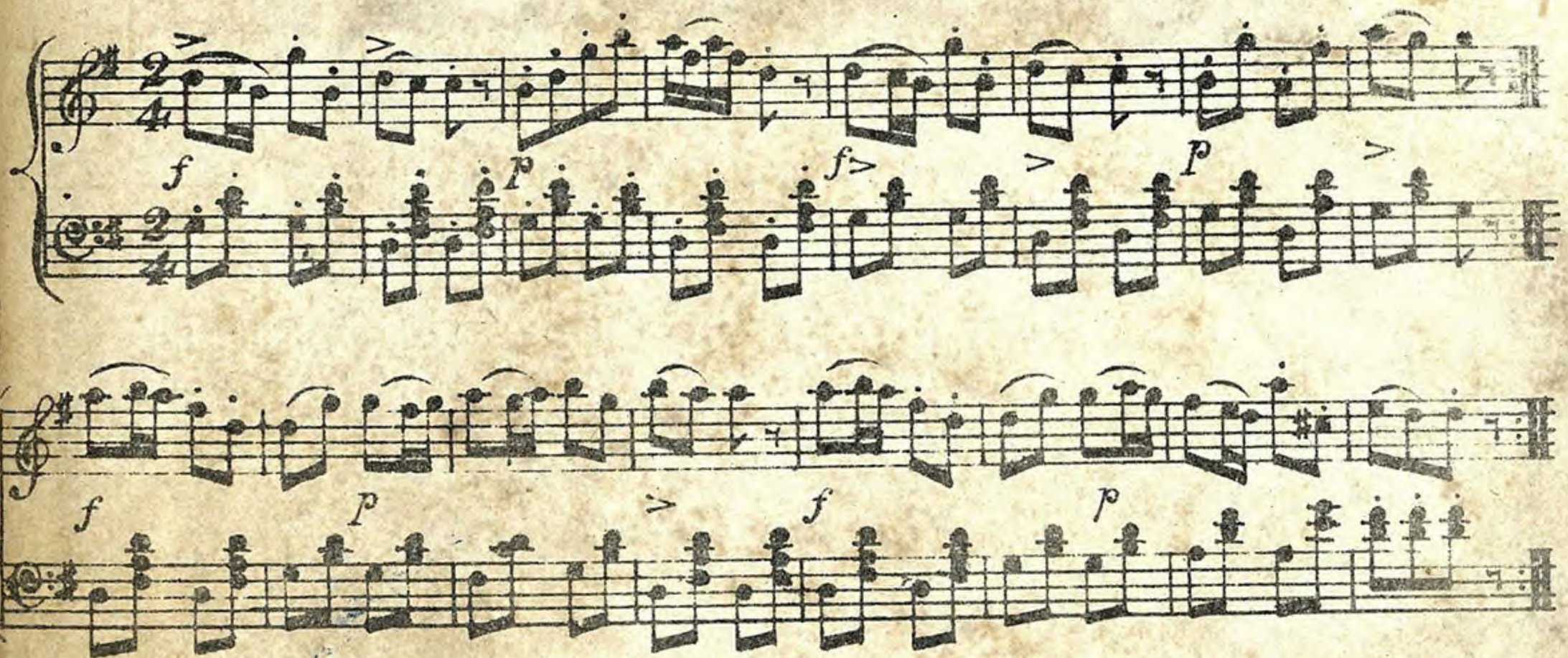
		COMPASS.	s.	d.
AVANT, T.... ...	... The Cottager to her Child	E to F	3	0
,, ...	... Awake, sweet warbling bird ...	D to F	3	0
BARRI, ODOARDO	... At rest, in C	C to D	3	0
,, ...	... ,, in D	D to E	3	0
,, ...	... The heavenly messenger	C to D	3	0
,, ...	... The land of dreams	D to F	3	0
;; ...	... Sweet and fair	C to F	3	0
,, ...	... A golden dream	C to F	3	0
BENEDICT, Sir JULIUS...	The Gipsy and the Bird (with Flute Obbligato)	D to B	4	0
DIEHL, LOUIS ...	... The Pirate Chief (Bass Song)	A to D	3	0
,, ...	... Lost love (Contralto Song)	C to E	3	0
,, ...	... Jack's yarn, in C (sung by Signor Foli) ...	B to E	4	0
,, ...	... ;; in B	A to D	4	0
DOLORES	... The open window	D to E	3	0
GRAY, LOUISA ...	... As alone I sit	D to E	3	0
GABRIEL, VIRGINIA	... Two little faces...	D to F	3	0
,,	... The tide of time	B to E	3	0
,,	... Resignation—Heaven-born	B to F	3	0
,,	... Are the children at home	B to E	4	0
,,	... Voices calling, in C	C to E	4	0
,,	... ;; in E	E to G	4	0
HATTON, J. L. ...	... Blind Johann of Bohemia	B to E	3	0
HYDE, JAMES ...	... The Swiss toy girl	E to F	3	0
LEVEY, W. C. ...	... When the leaves fall down	C to F	3	0
,, ...	... White blossoms (sung by Miss Fannie Leslie)	D to D	3	0
,, ...	... The Fairy's dream (sung by Miss Russell) ...	E to F	3	0
,, ...	... The outward and the homeward bound	C to F	3	0
MONICA	... Oh tarry thou the Lord's leisure (Sacred)	C to F	3	0
,, ...	... The harvest truly is plenteous (Sacred)	B to E	3	0
PONTET, HENRY	... The Dreamer	F to F	3	0
,, ...	... Carissima	F to G	3	0
,, ...	... My Ariel...	E to E	3	0
;; ...	... Loving eyes	D to F	3	0
REYLOFF, ED. ...	... The Armourer (Bass Song)	B to E	3	0
,, ...	... The children's victory...	E to E	3	0
SCHIRA, F. ...	... The bird and the maid, in E	B to G	3	0
,, ...	... ,, ,, in F	C to A	3	0
,, ...	... ;; ;; in G	D to B	3	0
,, ...	... Moonbeams	E to F	3	0
,, ...	... No rest, in G minor	D to G	3	0
;;	... ;; in A minor	E to A	3	0
,, ...	... Only apart, in F minor	C to F	3	0
,, ...	... ;; in A minor	E to A	3	0
,, ...	... Sognai, in D (with Italian and English words)...	A to F	4	0
,, ...	... ;; in E (with Italian words only) ...	B to G	4	0
,, ...	... After long years	D to F	3	0
,, ...	... Il mio beppin	D to E	3	0
,, ...	... Dolore	C to G	3	0
,, ...	... The moonbeams tremble o'er the lake	E to A	3	0
SMITH, SEYMOUR	... New and Old	D to E	3	0
TOURS, BERTHOLD	... Little Coquette	D to E	3	0
,, ...	... On beds of snow	C to G	3	0
,, ...	... Sleeping Flowers	E to F	3	0
WATSON, M. ...	... The Angel in the cloud (Contralto Song)...	A to E	3	0
,, ...	... Dream Queen (Tenor Song)	E to A	3	0
,, ...	... The Dance (Soprano Song)...	E to B	3	0
,, ...	... Out in the woodlands...	D to E	3	0
,, ...	... Passing clouds	E to E	3	0
,, ...	... The signet ring (Baritone Song)	E to F	3	0
,, ...	... The Vedette (Bass Song)	F to D	3	0

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VIVACE.

Introduction

f Trumpet.

GALOP

f

f

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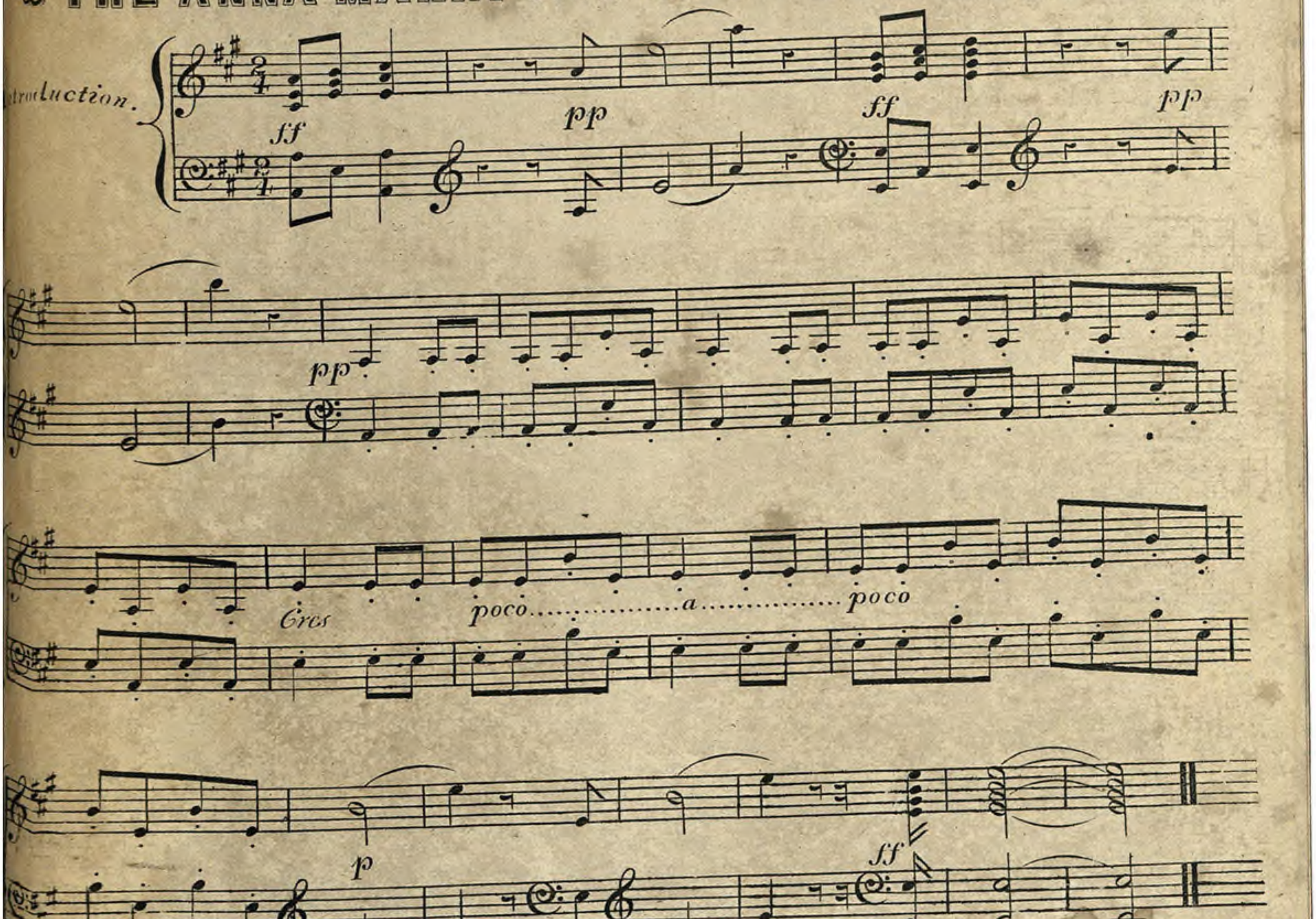
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Dermot Asthore
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In that Devotion
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THE POST HORN GALOP, BY KŒNIG;
& THE ANNA MARIA GALOP, BY LANGELOTT.



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GALOP.

p

ff

1ma. 2da.

f

1ma 2da

p

TRIO.

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p

FINALE.

f

ff

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THE ANNA MARIA GALOP.

f

dolce

f

ff

FINALE.

f

Cres.....

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"POP GOES THE WEASEL"

EXPLANATION OF THE FIGURES

By

COULON

"Pop goes the Weasel" is an old and a very animated English dance, that has lately been revived among the higher classes of society. It is performed in the same manner as the Country dance. The Ladies and Gentlemen being placed in lines opposite to each other.

The couple at the top begin the figure, they run forward within the line and back again, each occupying four bars of the music, and then without the line; and back again during the same interval. After which they form a round of three with one of the couple next to them on the line and turn once round to the right, and once to the left, at the end of which making the one they have chosen pass quickly under their arms to his place, all singing "POP GOES THE WEASEL" they then turn quickly to the other line and repeat the same figure with the partner of the last selected.

After this they have to run forward and backward inside and outside the line and repeat the figure with the next couple on the right and left.

When they have passed three or four couples, the Lady and Gentleman at the top begin, and repeat the same figure, and so on in turn for all those who remain.

It is understood that after having passed the third or fourth couple, it is not necessary to go to the top in order to pass to the outside of the line, this is done by breaking through at that part where they may happen to be.

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"POP GOES THE WEASEL"

mp

f

f

f

f

p cres.

8va

Pop goes the Wea.....sel.

f

8va

p

f Pop goes the Wea.....sel.

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TO THE FRONT.

Raise High Australia's Banner.

Words by **LEOPOLD JORDAN.** **CHARLES HUENERBEIN.**

marcia.

Intro.

ff

voice

March on! Aus - tra - lia's sons To Vic - tory lead the way; On you Old England calls, This is Aus - tra - lia's

Piano

p

rall.

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day. Brave sons of British sires Re spond to that great

call, which Austral's soul in - spires Live brave or brave-ly

AD. LIB

Chorus.

fall. Raise high Aus - tra - lia's banner, May glory crown our

Chorus.

name. Raise high Aus - tra - lia's banner, We'll fight for home and

rall.

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fame.

FINE

Hark! to the Cannon's roar, 'Midst whizzing shell and
God speed our noble youth, Vic - tori - ous may they

ball, Aus tra lia's to the fore An - swer ing duty's
be. Fight ing for right and truth, They"ll fight right manful

rall.

call. Lads of the Southern land, A - venge brave Gordon's
ly. Aus tra - lia's name shall ring The whole wide world s

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4

death; Co py his gall ant stand, And chant in one great
round, When home our hero es bring Our flag with vic tory

breath. Raise high Aus - tra - lia's ban - ner, May
crowned.

Chorus.

ff

ff

glo ry crown our name. Raise high Aus - tra - lia's

f

f

ff

ban - ner, We'll fight for home and fame.

rall.

D.C.

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SUNG WITH GREAT SUCCESS

BY

MR. CHARLES HARDING.

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CURRENCY LASSES

AN

Admir'd Australian Quadrille,

Composed by a LADY *at*

Sydney.

AND PERFORM'D THERE WITH GREAT APPLAUSE

BY THE

Bands *of the* 3.rd *(or* BUFFS*)* 39.th *and* 57.th **Regiments.**

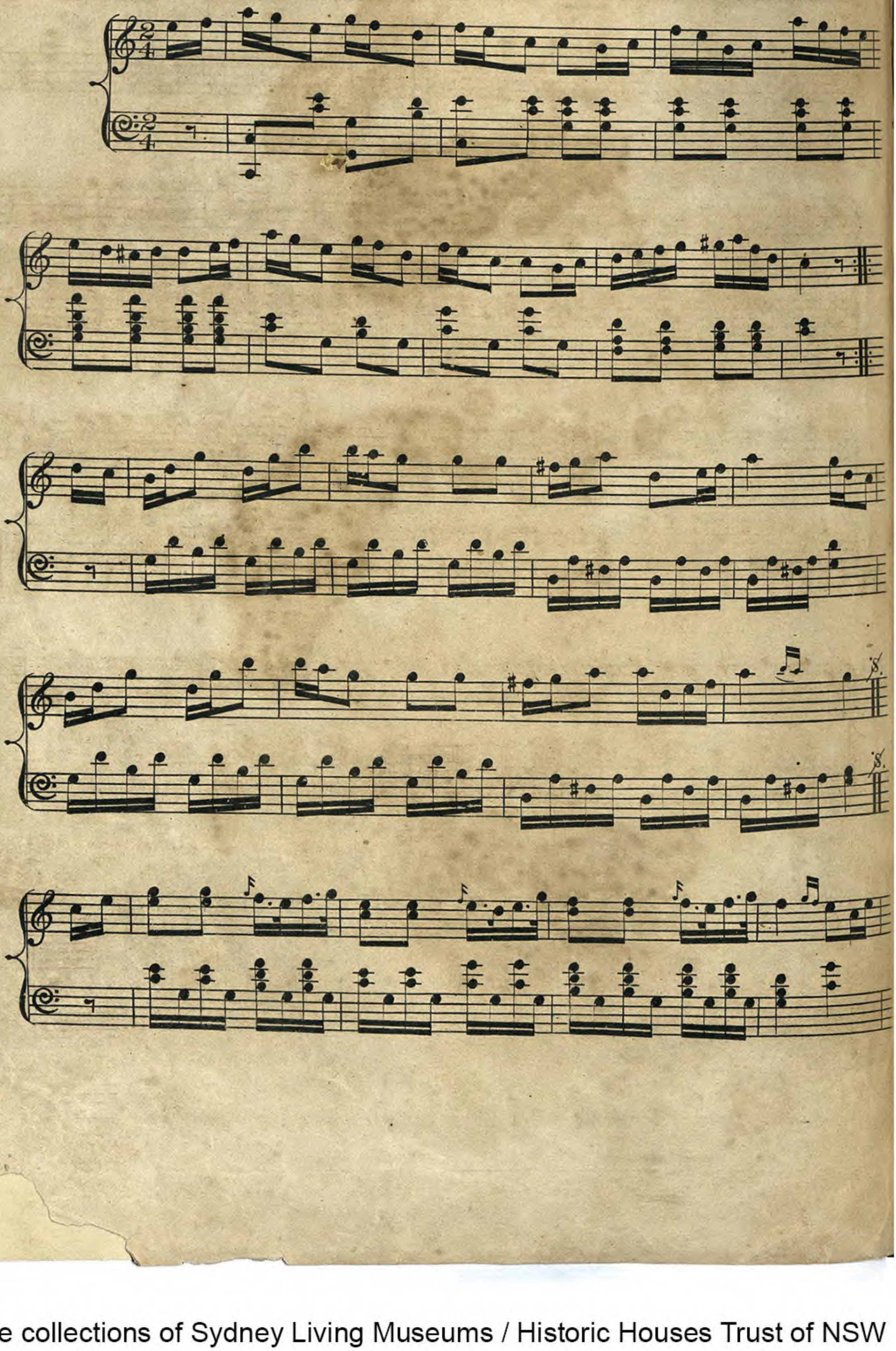
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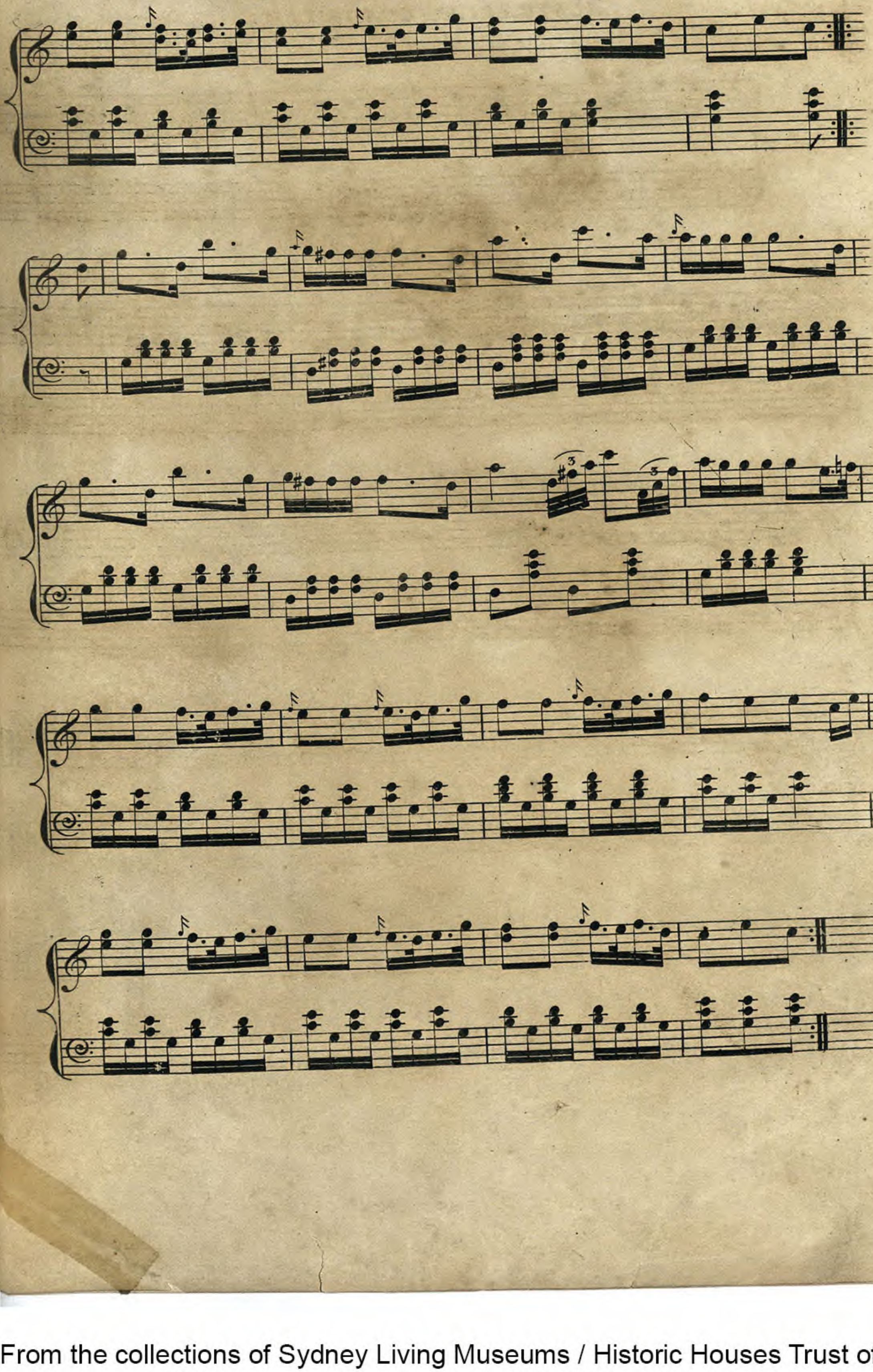
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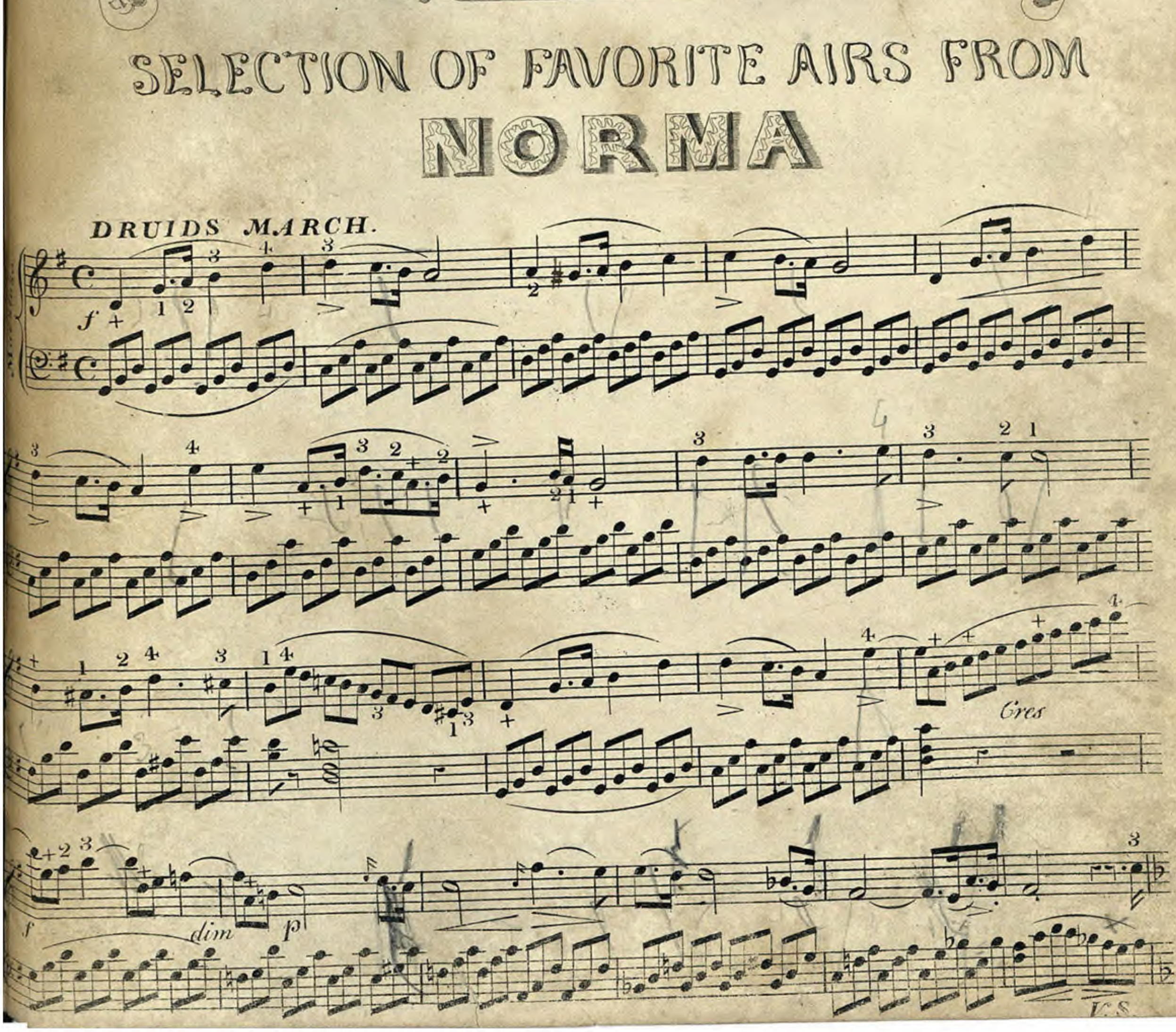
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SELECTION OF FAVORITE AIRS FROM

NORMA



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CASTA DIVA.

All.o Mod.o

dolce

p

Cres

f

m.f

Cres

dim

Cres

f

dolce

p

Cres

dim

p

Cres

dolce

ff

PED

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

Cres PED *mf* *dim* Cres *dim* *p*

Cres *ff* PED *p* *f* *p*

DEH! CONTE.

All.o Mod.o *mf*

dolce

Cres.

dim Cres *mf* *pp* dolce Andante.

MIRA NORMA.

Cres. *fz* dim.

dolce *mf* *p*

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

Cres

dim

dolce

Un poco calo

f

p

dolce

PED

Cres

PED

f

dim

p

MARCIA

f

All.o marziale.

8va

Cres

ff

8va

mf

Cres

f

Cres

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to the Celebrated Opera.

IL TANCREDI,

performed at the

KING'S THEATRE,

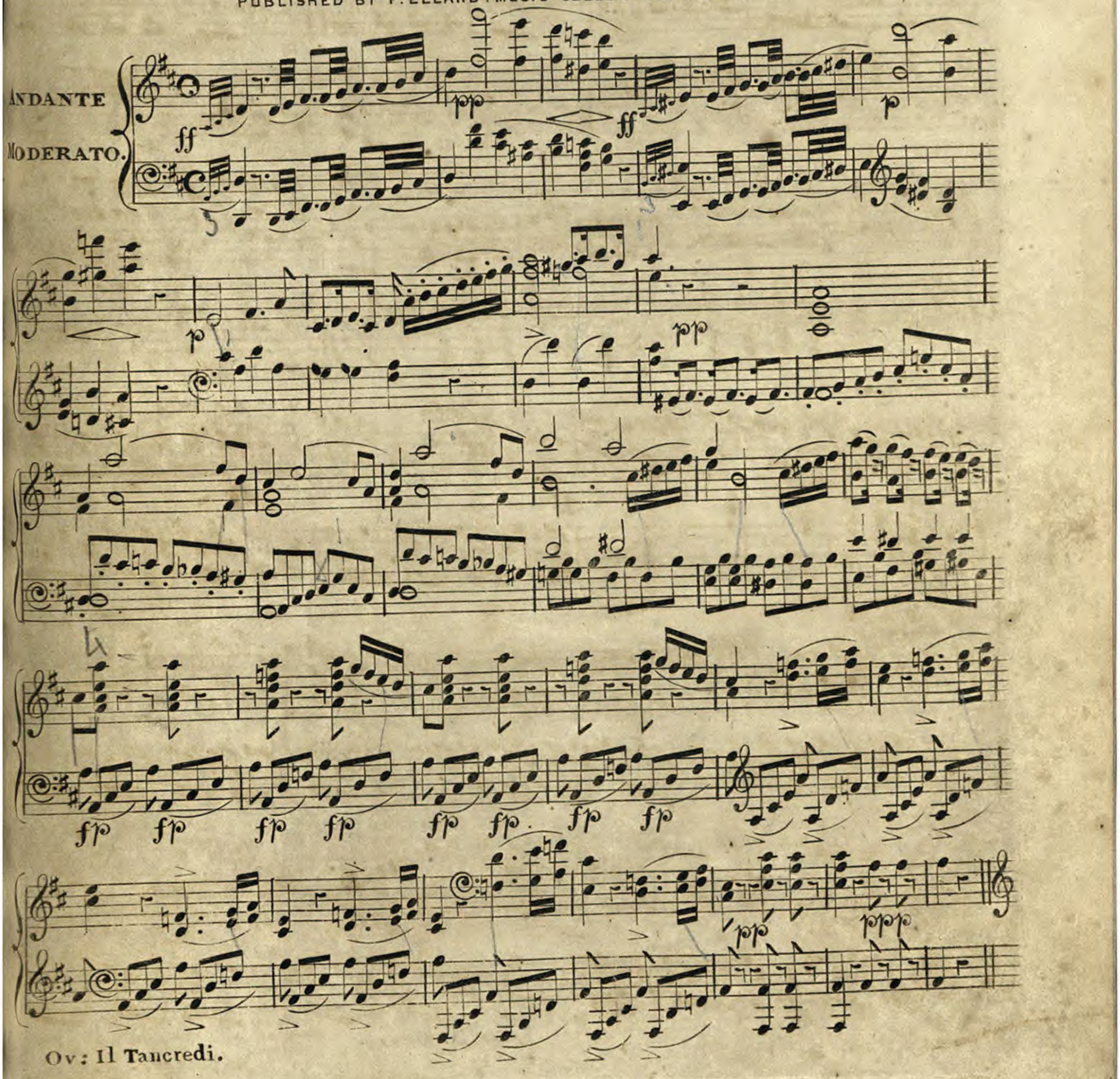
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ALLEGRO.

pp

ff

Ov: Il Tancredi.

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sf sf sf sf sf sf sf sf sf sf sf sf sf sf sf sf

sf sf sf sf

smorz.

ff

Ov: Il Tancredi.

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pp pp Dol: pp

cres.

piu cres: piu cres:

f f

Ov: Il Tancredi.

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sf sf sf f ff

pp pp

ten.

Ov: Il Tancredi.

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Dol:

cres.

piu cres:

piu cres:

sf

sf

ff

piu vivace.

Ov: Il Tancredi.

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ff

6

6

ff

6

ff

Ov: Il Tancredi.

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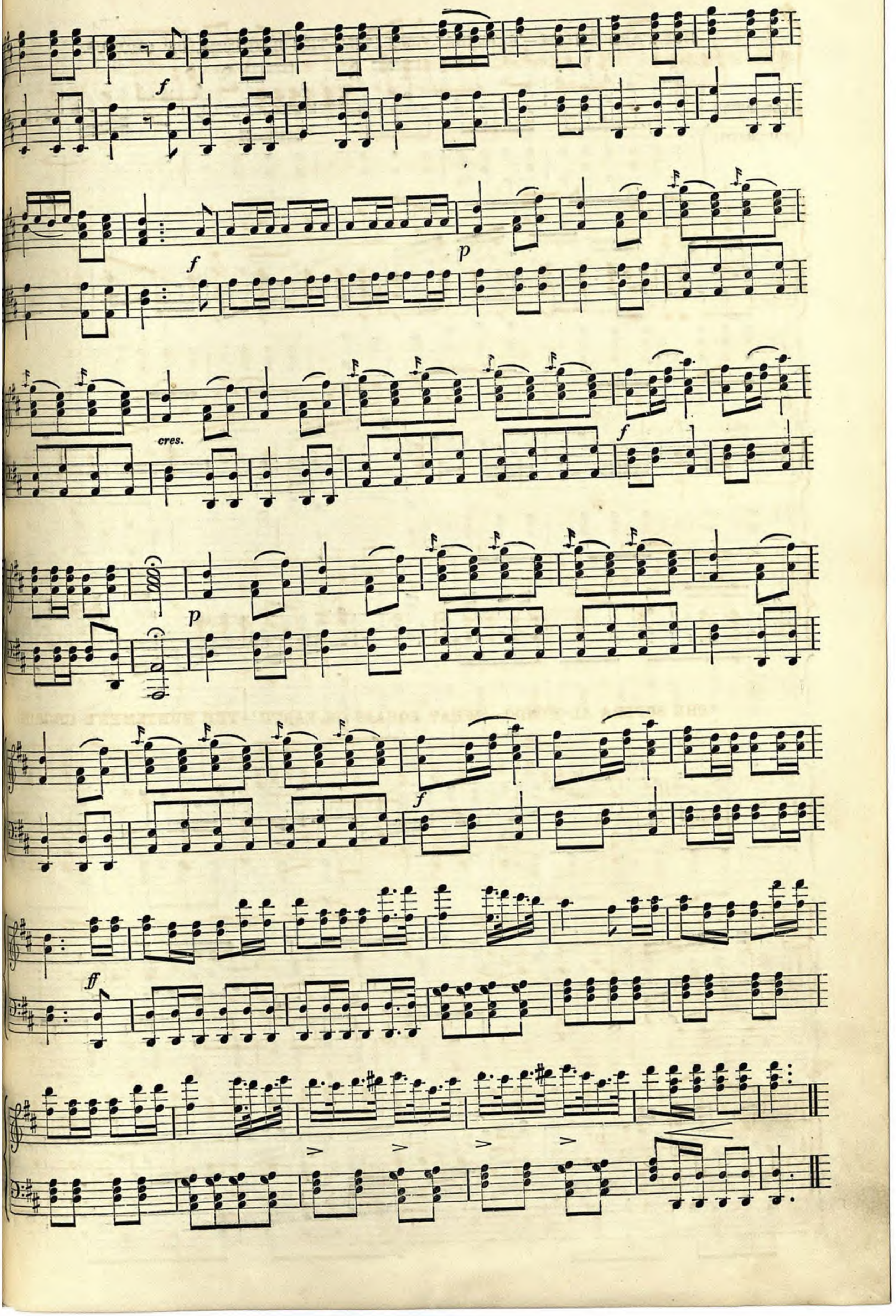
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AIR SUISSE.

C. CZERNY.

ALLEGRETTO ANIMATO

ff

sf

p Dol.

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VAR: 1.

Dol. *scherzando.*

8va

Cres.

f

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VAR: 2.

f

p

Cres.

f

VAR: 3.

p Dol. scherzoso

Dol.

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VAR: 4.

gva

loco

gva

loco

gva

Cres.

gva

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Minore. SOSTENUTO ED ESPRESSIVO.

VAR: 5.

p Dol. *Cres.*

sf *p* *p*

Cres. *f* *riten:*

Dim.

Cres. *p*

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Maggiore. ALLEGRO VIVACE.

FINALE.

p *Cres.* *sf* *p* *loco*

8va *8va* *8va* *loco* *8va* *loco*

sf *p*

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f *sf*

sf *ff*

Dim.

gva

p

gva

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

gva

Cres.

f

gva

loco

gva

ff

gva

loco

FINE.

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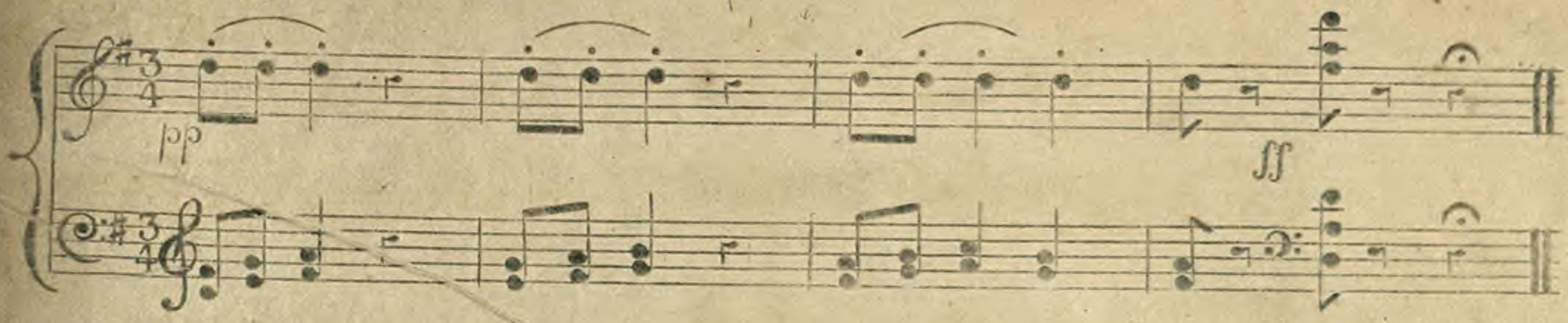
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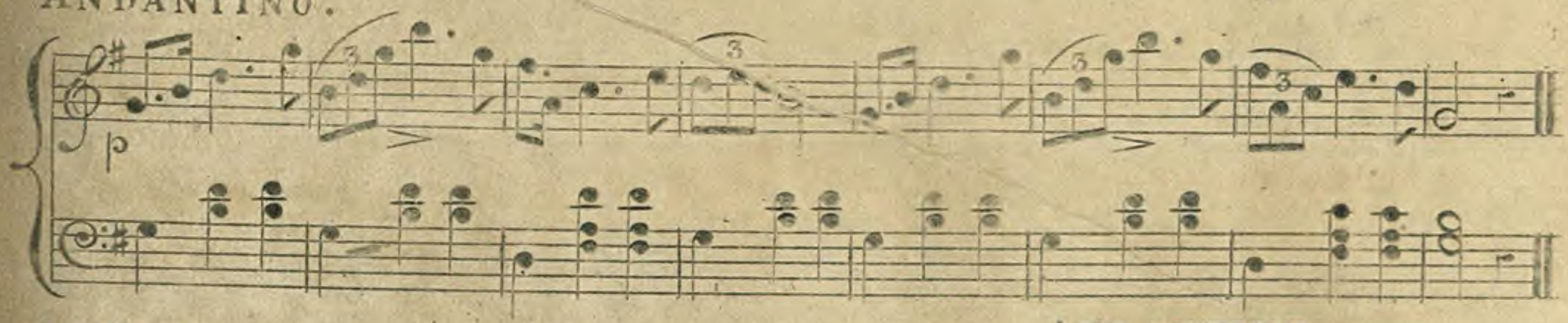
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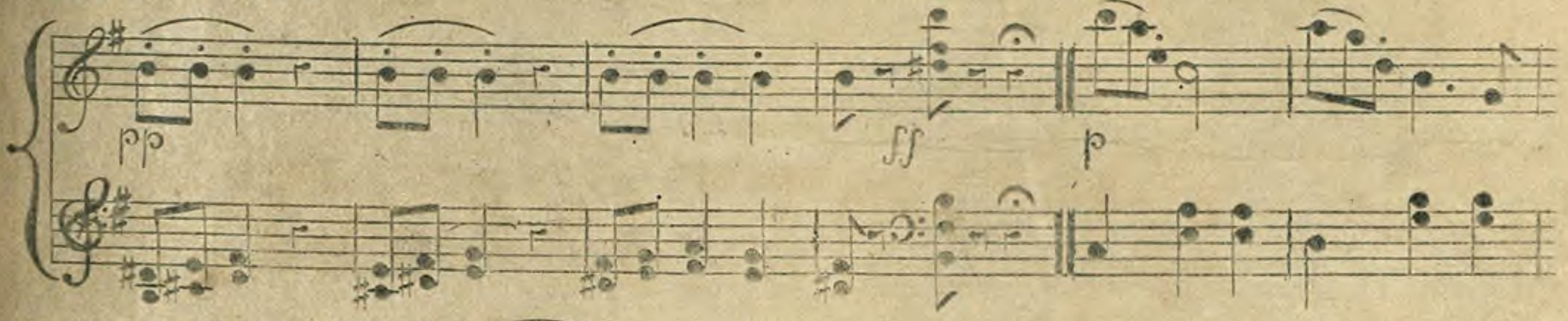


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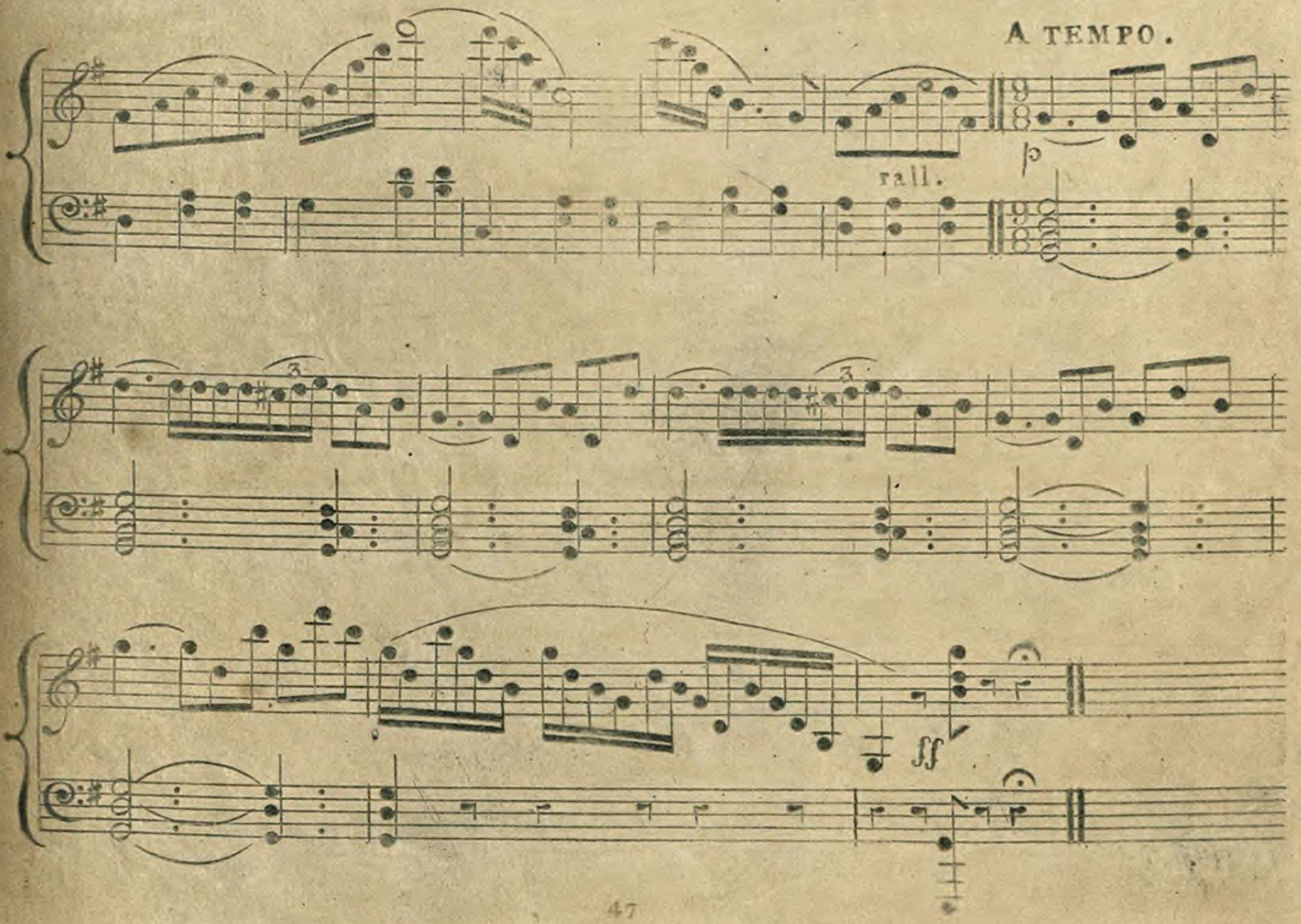


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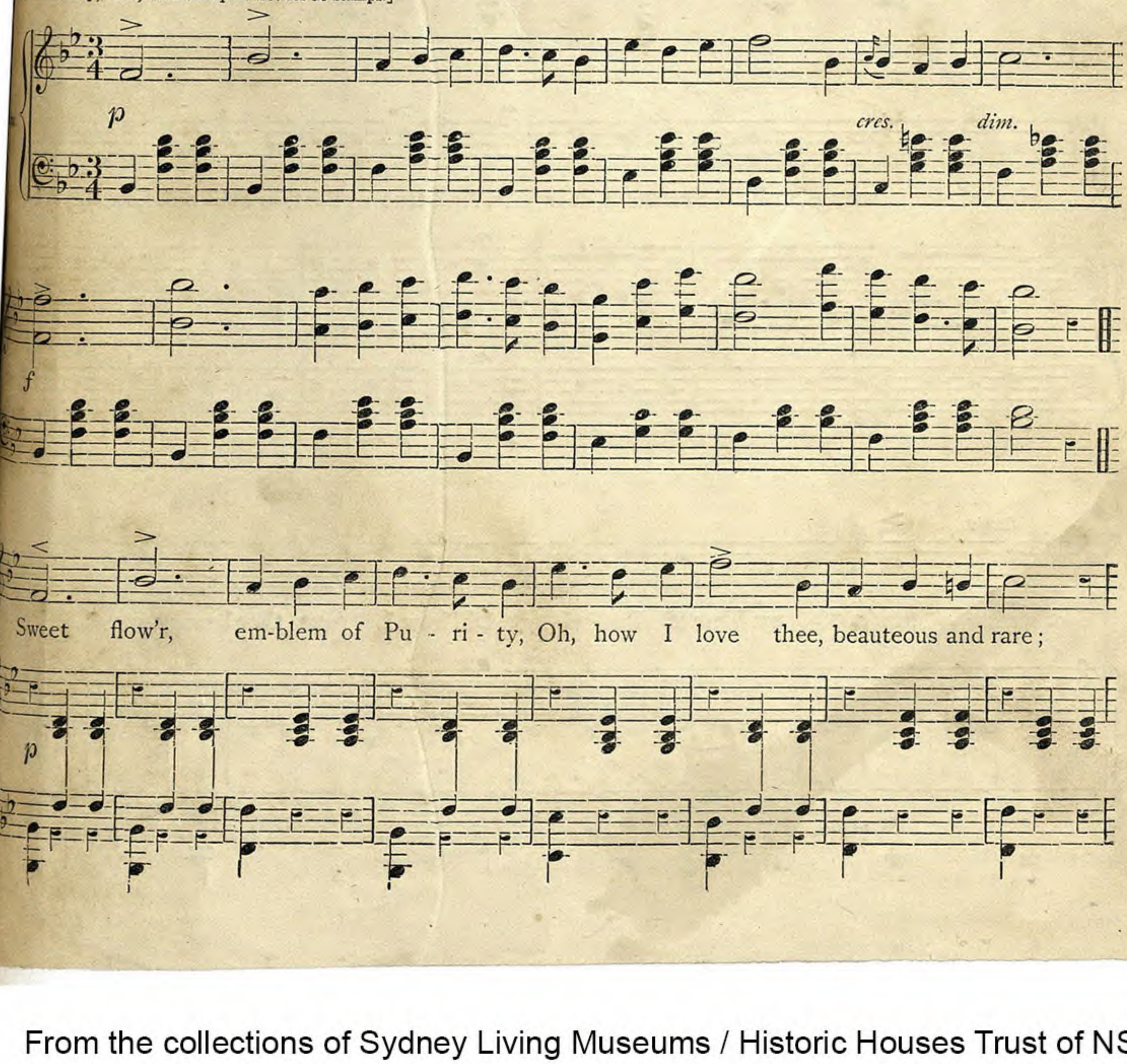
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rise of the sun, I'll be constant, dear one, And true as the tide ebbs and flows. Yes,

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Wall-flow'r dear in ad-ver-si-ty, Cannot sur-pass the pa-lest of flow'rs.

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accel.

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sweet-er to me, of all flow'rs I see, The li - ly most charms doth im-part. Yes,

colla voce.

ritard.

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Madame Angot	4	0

COWEN, FREDERIC H.

It was a Dream	4	0
Alice, Troisiéme Valse Caprice ...	4	0
Rondo à la Turque	4	0
Berçeuse	3	0

HAWLEY, MISS.

Salopia (Home, sweet home) ...	3	0
Ivanhoe (Auld Robin Gray)... ...	3	0
Hibernia (The Last Rose of Summer)	3	0

FORBES.

La Caprera	3	0
Rapelle-toi	2	0

RICHARDS, BRINLEY.

Polly. (Molloy)	4	0
Conspirators Chorus (Madame Angot)	4	0
Shadow Air (Dinorah)	3	0

FAVARGER.

Der Freischütz	4	0
Oberon. 2nd Fantasia	4	0

OFFENBACH.

La Jolie Parfumeuse Valse and Quadrille... ... ... each	4	0
Geneviève Quadrille. Solo or Duet	4	0
Geneviève Waltz	4	0
Périchole Quadrille. Solo or Duet ...	4	0
Périchole Waltz	4	0

AIDÉ, HAMILTON.

Princess Mary Waltz	4	0

MONTGOMERY.

Our Boys' Galop		3
Monte Cristo Quadrille		4

MARRIOTT.

Polly Quadrilles (on Molloy's Songs)		4

CHARLES COOTE.

Remember or Forget Waltz ...		4
Once Again Waltz		4
Madame Angot Waltz. Solo or Duet		4
Madame Angot Quadrille. Solo or Duet		4
Madame Angot Galop		4
Polly Waltz		4

SCHNEIDER.

Trop de Bonheur Waltz. Solo or Duet		4

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LA RIVIERE.

No 1.

f *ped* *ped*

ff

ff *p*

pp

Coda

ff

Echo Quadrilles.

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La Roche.

N°. 2.

ff

Var. ad lib 2nd & 4th Fig.

legato.

p

D.C

Echo **Q***uadrilles*.

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La Question.

No. 3.

dol.

f

ff

dol

ff

dol

f

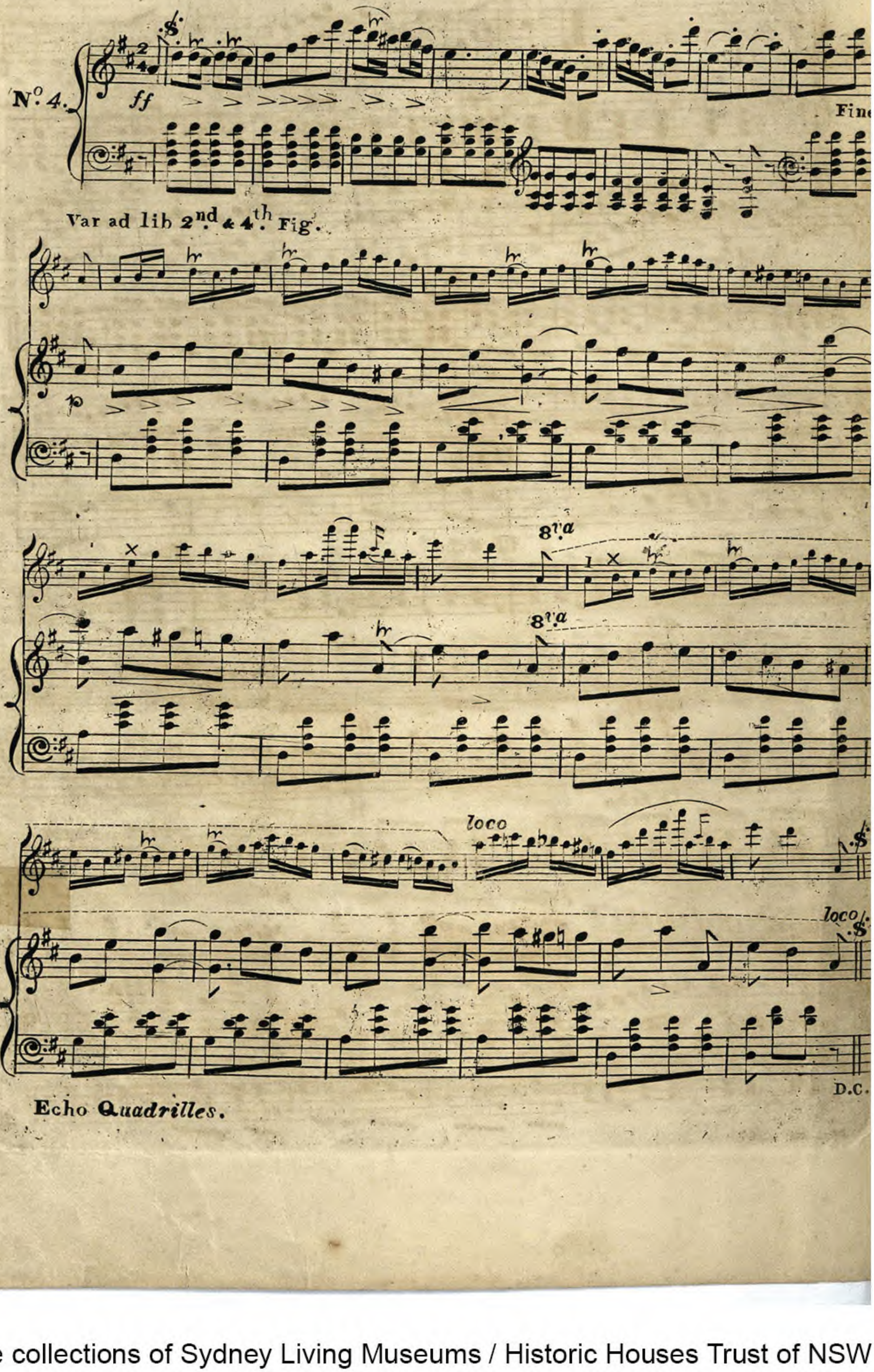
D.C.

dol

Echo Quadrilles.

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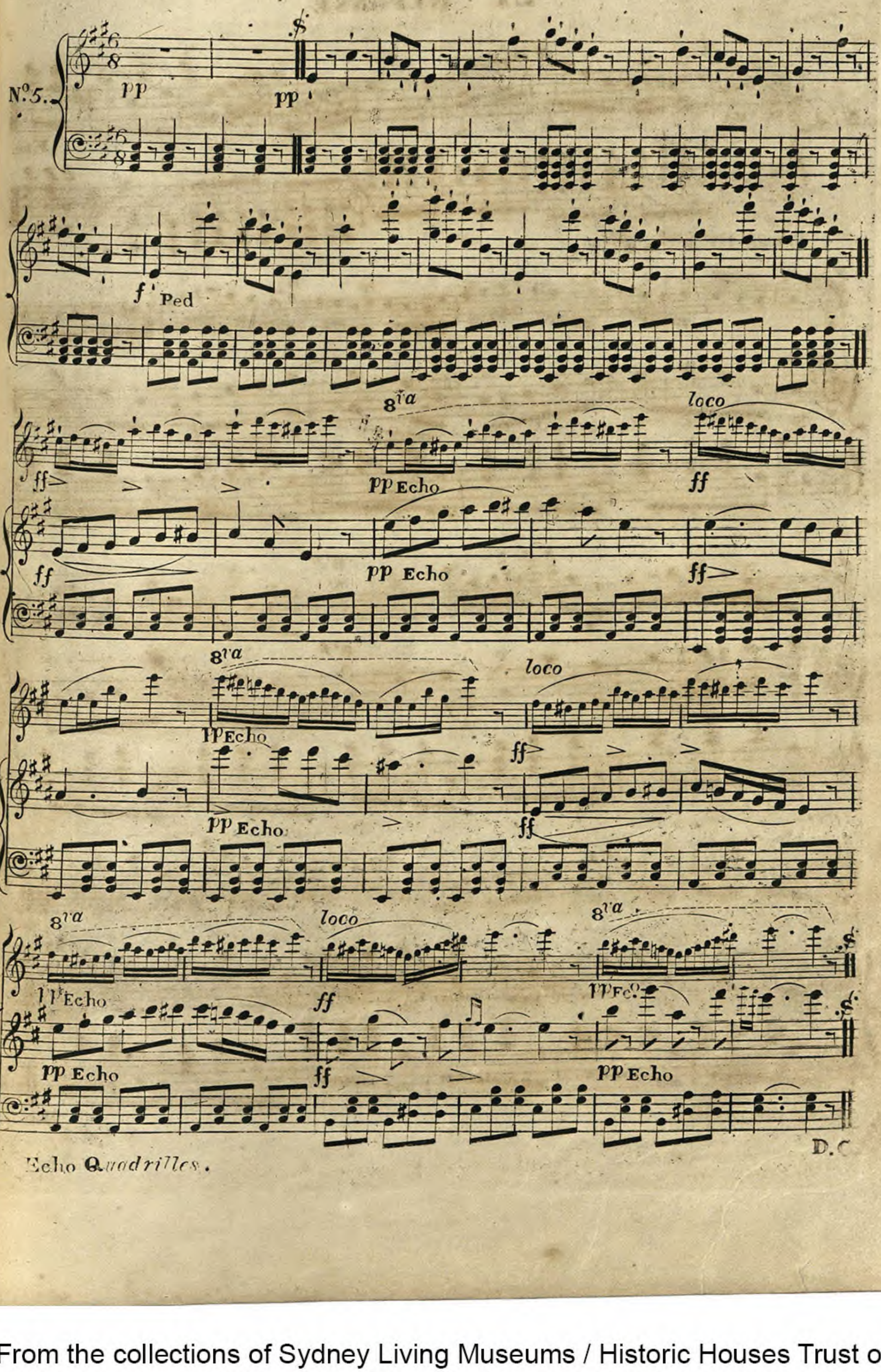
La Reponse.



Echo Quadrilles.

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L' Echo.



Echo Quadrilles.

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A Rose Tree in full bearing
Beautiful Blue Violets
Beautiful Venice
Banks of the Blue Moselle
Corsair's Farewell
Come Dwell with Me
Do not mingle one human feeling
England, Home, and Friends, farewell
Four-Leaved Shamrock
Fairy Boy
Farewell, but whenever you welcome the hour
Fairest Flower
Farewell to the Mountain
Forget thee! if to dream by night
Harp that once thro' Taras Halls
Isle of Beauty
I dreamt that I dwelt in Marble Halls
Ida
Ivy Green
I Love but Thee
I met her in the Crystal Halls
I'm a merry laughing girl
I'd Mourn the Hopes
Jenny Jones
Kathleen Mavourneen
Land of the West
Lonely Harp
Love Not
Light Bark
Light of other Days
Meet Me by Moonlight Alone
Meeting of the Waters
Maid of Judah
Mary! Queen of My Soul
Meet me in the Willow Glen
My Dark Haired Girl
My presence still in calm or storm
Norah the Pride of Kildare
O'er the Lone Sea
Old House at Home
Oh! Come to Me when Daylight Sets
Pestal
Pretty Star of the Night
Rory O'More
Rise, gentle Moon
She is far from the Land
Savourneen Dheelish
Sweetly o'er my Senses stealing
Still so gently o'er me stealing
The Valley lay Smiling
To linger near Thee
Those Evening Bells
The Rich Man's Bride
We have Lived and Loved together
Woodman spare that Tree
Woodland Call
You ask Me if I love You
Young Lady's Dream
Young Lady's No

Vocal Duets.

As it fell upon a Day
All's Well
Hear Me! Norma
I know a Bank
My Pretty Page
Minute Gun at Sea
See from Ocean rising
Tell Me where is Fancy Bred
When a little Farm we keep
When thy Bosom heaves a Sigh
What are the Wild Waves saying

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Highland Lassie
Jenny's Bawbee
Maggie Lander
My Love is but a Lassie Yet
O Dolce Concento

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Zampa

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Echo
Ethiopian
Gem
Gustavus
Jack Sheppard
Lancers
New York
Punch
Palace
Pacha
Rats
Red Coat
Royal Irish, 1st set
Royal Irish, 2nd set
Rory O'More
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Galop in Gustavus
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YOU ASK ME IF I LOVE YOU? and I MET HER IN THE CRYSTAL HALLS.

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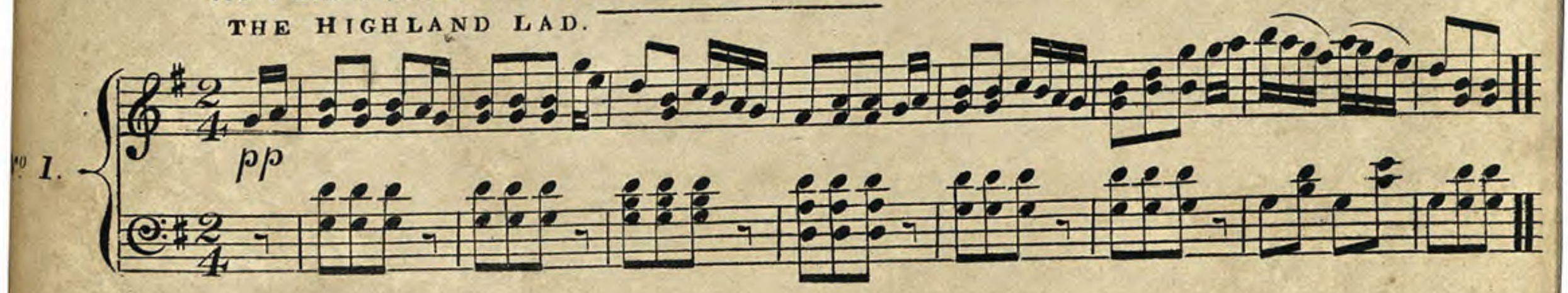
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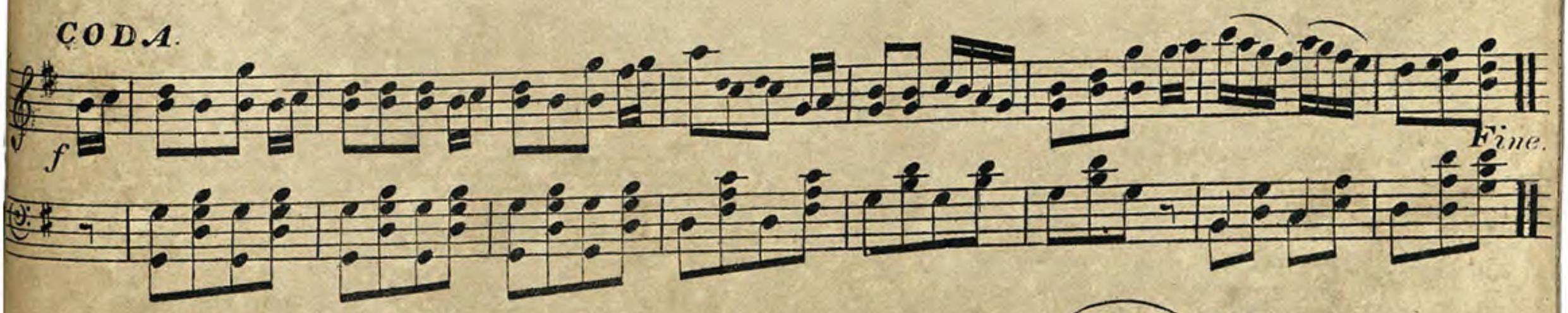
THE SCOTCH QUADRILLES.

AS PERFORMED AT JULLIEN'S AND THE NOBILITIES' CONCERTS.

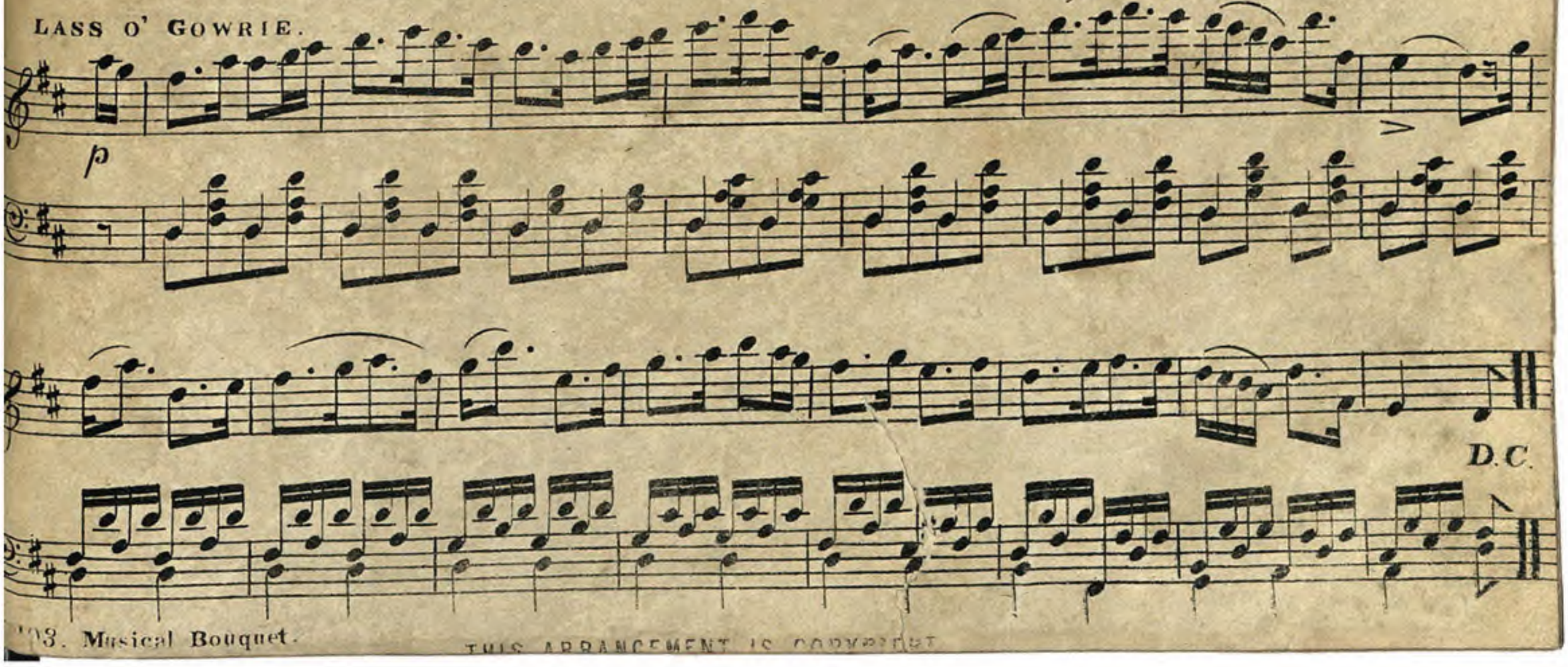
THE HIGHLAND LAD.



CODA.



LASS O' GOWRIE.



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No 2

p

GREEN GROW THE RASHES O.

p

IM OWRE YOUNG TO MARRY YET.

f

No 3.

BONNIE DUNDEE.

p

Fine. f

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WHISTLE AND I'LL COME TO THEE MY LAD.

p

D.C.

4.

Cres *f* *Fine*

COMIN THRO THE RYE.

p e leg:

D.C.

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THE CAMPBELLS ARE COMING.

No 5.

p

ff

Fine

ANNIE LAURIE.

f

dim

D

No 103.

LONDON: MUSICAL BOUQUET OFFICE, 192, HIGH HOLBORN; & J. ALLEN, 20, WARWICK LANE, PATERNOSTER ROW.

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THE CALEDONIANS, C.S.

THE GENUINE GOW'S FIRST SET OF SCOTCH QUADRILLES,

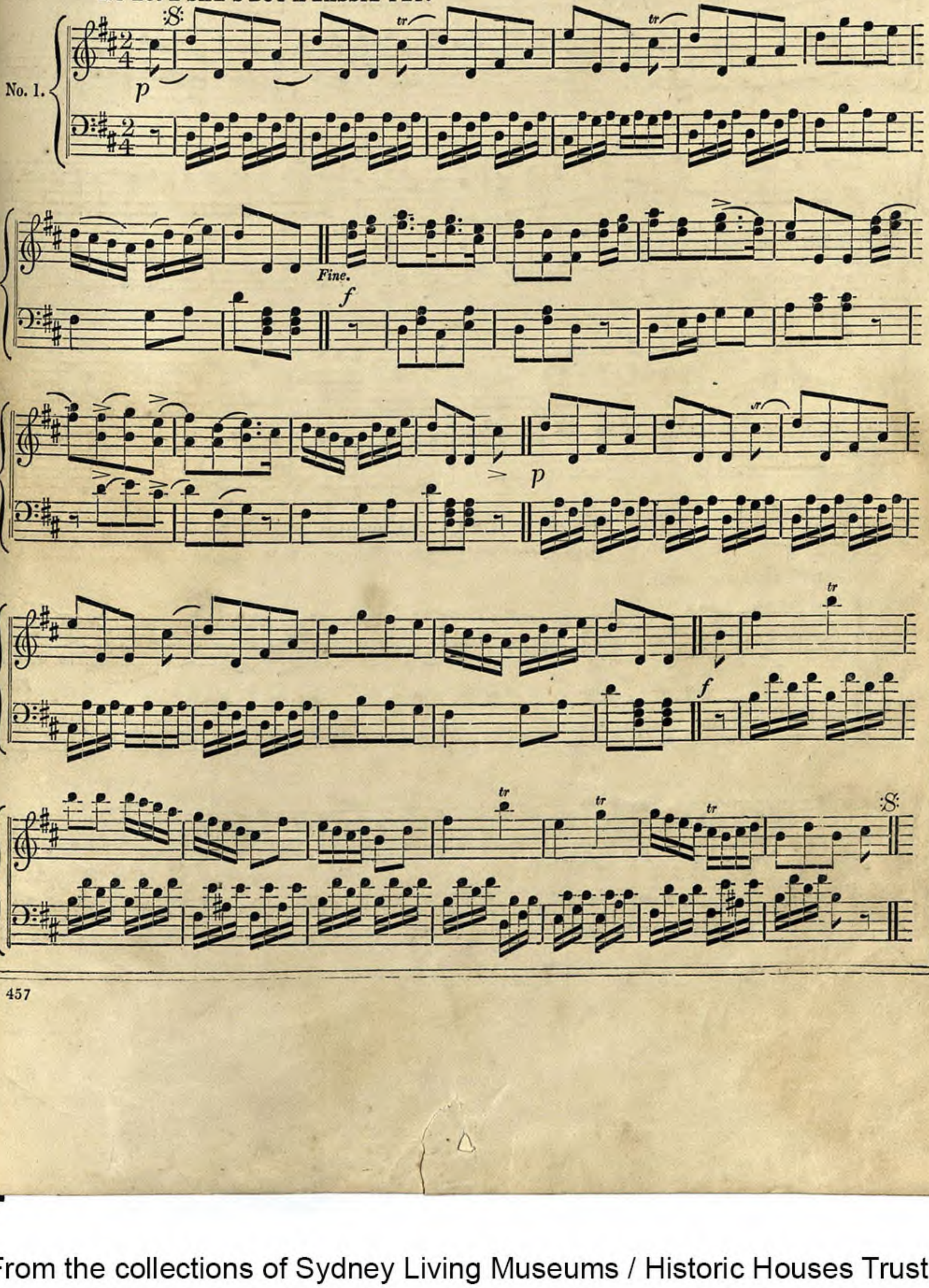
WITH THE DESCRIPTION OF THE STEPS AND FIGURES.

[Davidson's Musical Treasury, for the Family Piano-Forte, Peter's Hill, Doctors' Commons, London.]

FIRST FIGURE, OR PANTALON.

First and opposite couple hands across, and back again; set and turn partners; Ladies chain; half promenade; half right and left.

MY LOVE SHE'S BUT A LASSIE YET.



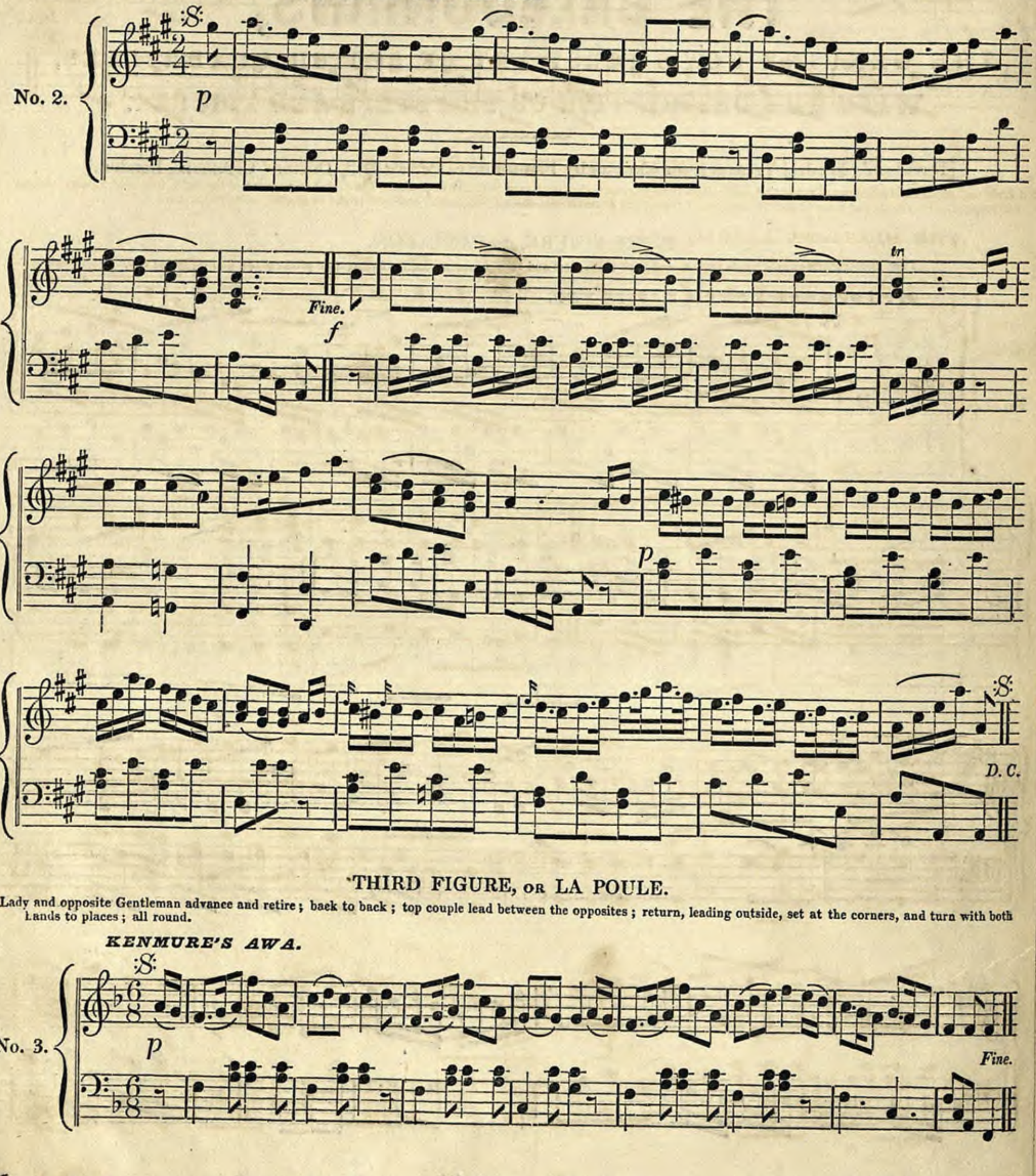
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SECOND FIGURE, OR L'ETE.

First Gentleman advances twice and retires; the four Ladies set to the Gentleman on the right, and turn with both hands, each taking the next Lady's place; all promenade.

THERE'S NAE LUCK ABOUT THE HOUSE.

No. 2.

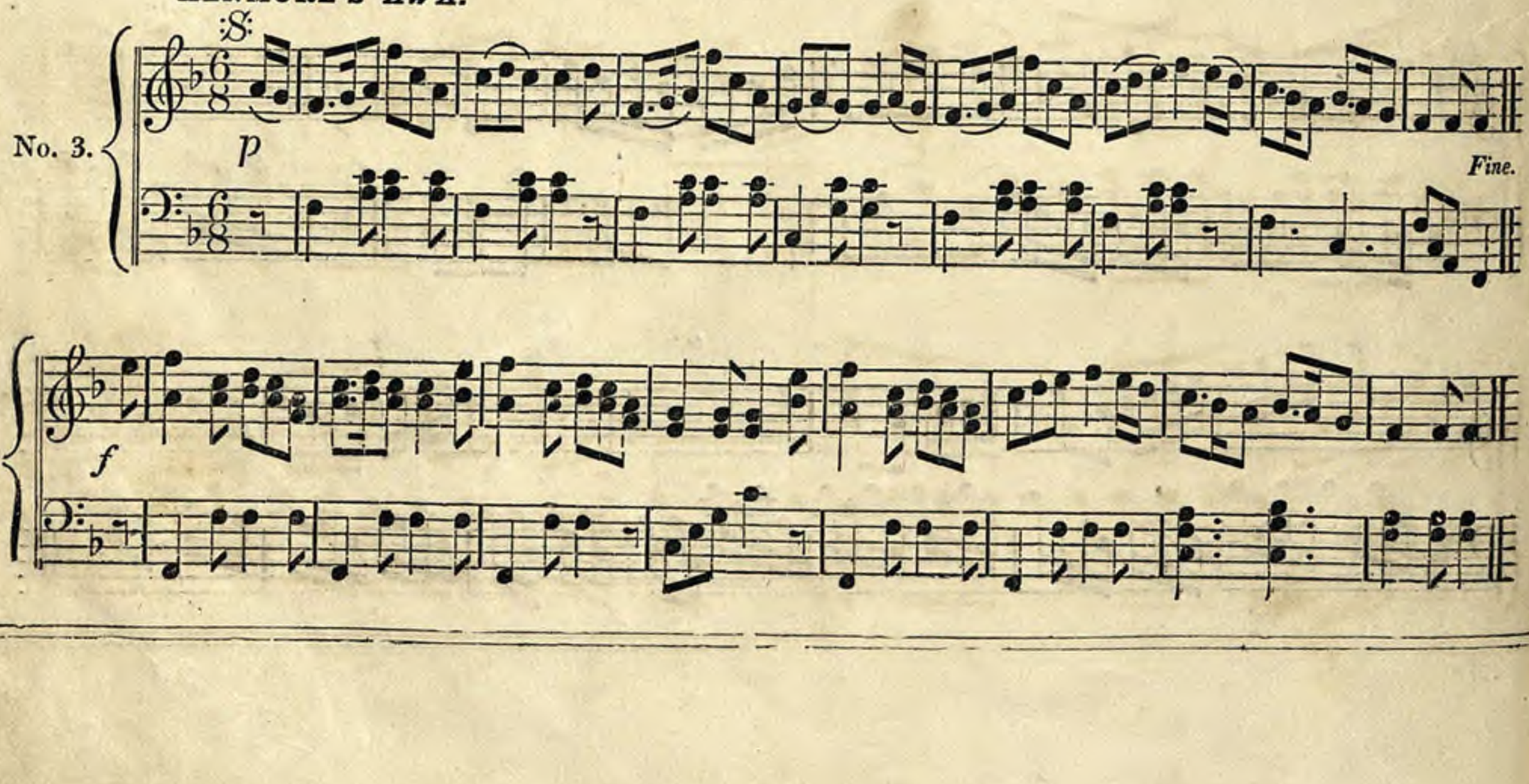


THIRD FIGURE, OR LA POULE.
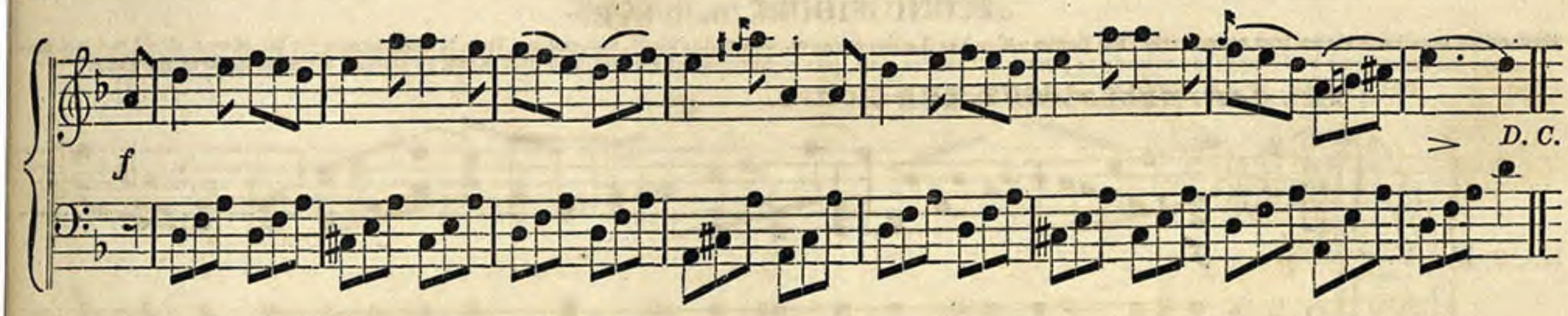
Lady and opposite Gentleman advance and retire; back to back; top couple lead between the opposites; return, leading outside, set at the corners, and turn with both hands to places; all round.

KENMURE'S AWA.

No. 3.



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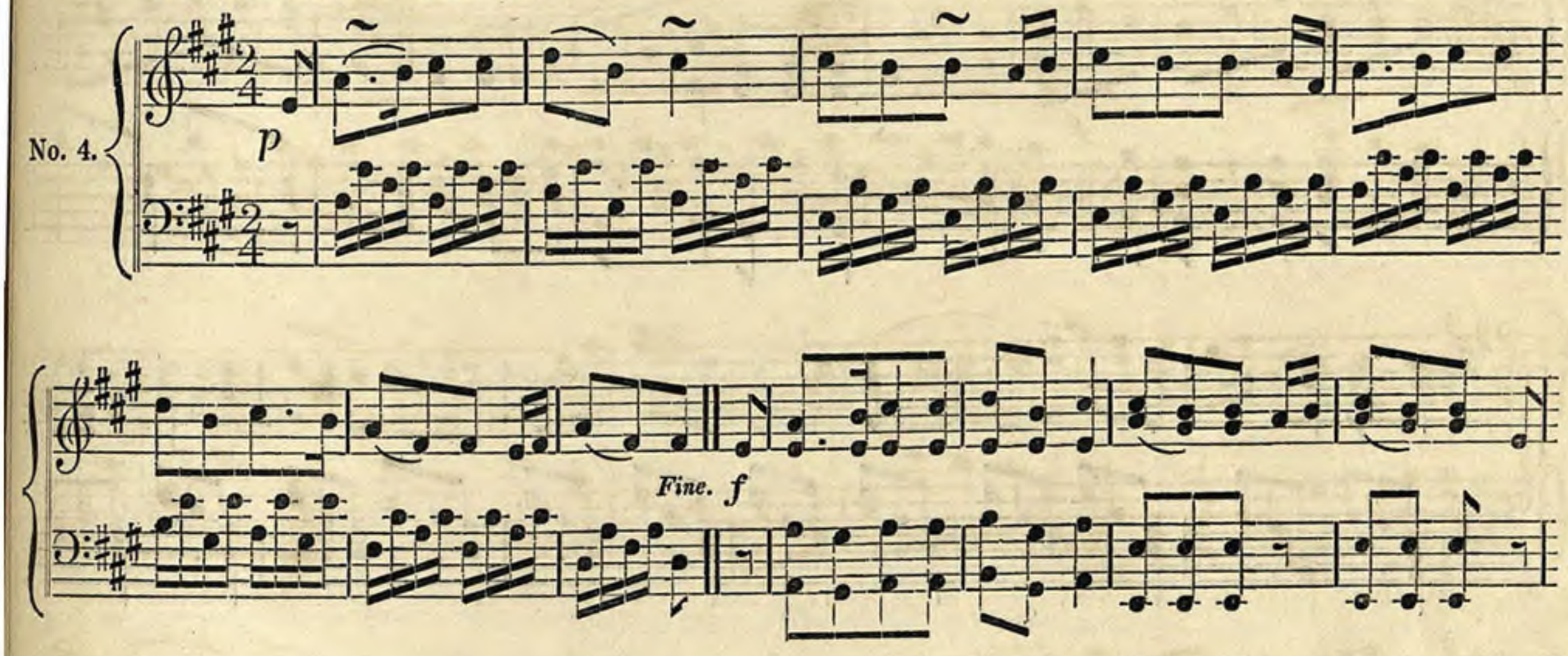


FOURTH FIGURE, OR PASTORALE.

First Lady and opposite Gentleman advance and stop; then their partners advance; turn partners to places. The four Ladies move to the right, into next Ladies' places, and stop; Ladies repeat the same to right; Gentlemen repeat the same to left, and all join hands, and lead round to places; all turn partners.

THE HIGHLAND LADDIE.

No. 4.



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FIFTH FIGURE, OR FINALE.

First Gentleman leads his partner round inside the figure; the four Ladies advance, join right hands, and retire; then the Gentlemen do the same; all set and turn partners; all chain figure half round; promenade to places; all change sides, join right hands at corners, and back again to places; all promenade at the finish.

THE CAMPBELLS ARE COMIN'.

No. V.

f

Fine.

p

D. C

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From the collections of Sydney Living Museums / Historic Houses Trust of NSW

LA PRIMA DONNA.

VALSE.

JULLIEN.

CON MOLTO SENTIMENTO.

N.º 1.

p

p

cres:

f

f

mf

Ped

*

cres:

Ped

*

Ped

last time.

f

Fine.

*

Ped _ _ * Ped _ _ *

* This celebrated Valse is also Published *brilliantly arranged* by *W. Vincent Wallace.*

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

FLUTE.

Scherzando ben marcato.

p

cres:

p

D.C.

cres:

D.C.

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Staccatissimo

Nº 2.

p

cres - - - - - - cen - -

- - - do - - -

p

dolce e grazioso.

cres:

p

cres:

p

1st time. last time.

decres:

Fine.

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Legatissimo.

No. 3.

hr hr hr

p cres:

hr hr

f

p cres:

f p

hr hr

f

hr hr hr

p cres: - - - -

hr hr hr

p cres - - - - - - - cen - - - - - - - do - - - - D.C.

Fine.

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

Leggieramente.

№ 4.

pp

cres: _ _ _ _ _ _ _ _ _

pp

cres: _ _ _ _ _

con forza.

hr

f

fz

ff

p

hr

hr

hr

ff

p

ff

hr

8va

loco.

p

cres: _ _ _

f

D.C.

Fine.

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

FLUTE.

№ 5.

Staccato.

№ 5.

p *cres:*

p *cres _ _ cen _ _ do _ _* *ff*

hr

Scherzo.

p *p* *cres:*

D.C.

p *cres _ _ _ cen _ _ _ _ do _ _ f* D.C.

Fine.

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

Staccato.

FINALE.

pp

p

8va

loco.

cres - - - - - - - - - - - - - - - - - - cen - - - - - - - - - - - -

Ped

do.

f

mf

cres: - - - - -

8va

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8va loco.

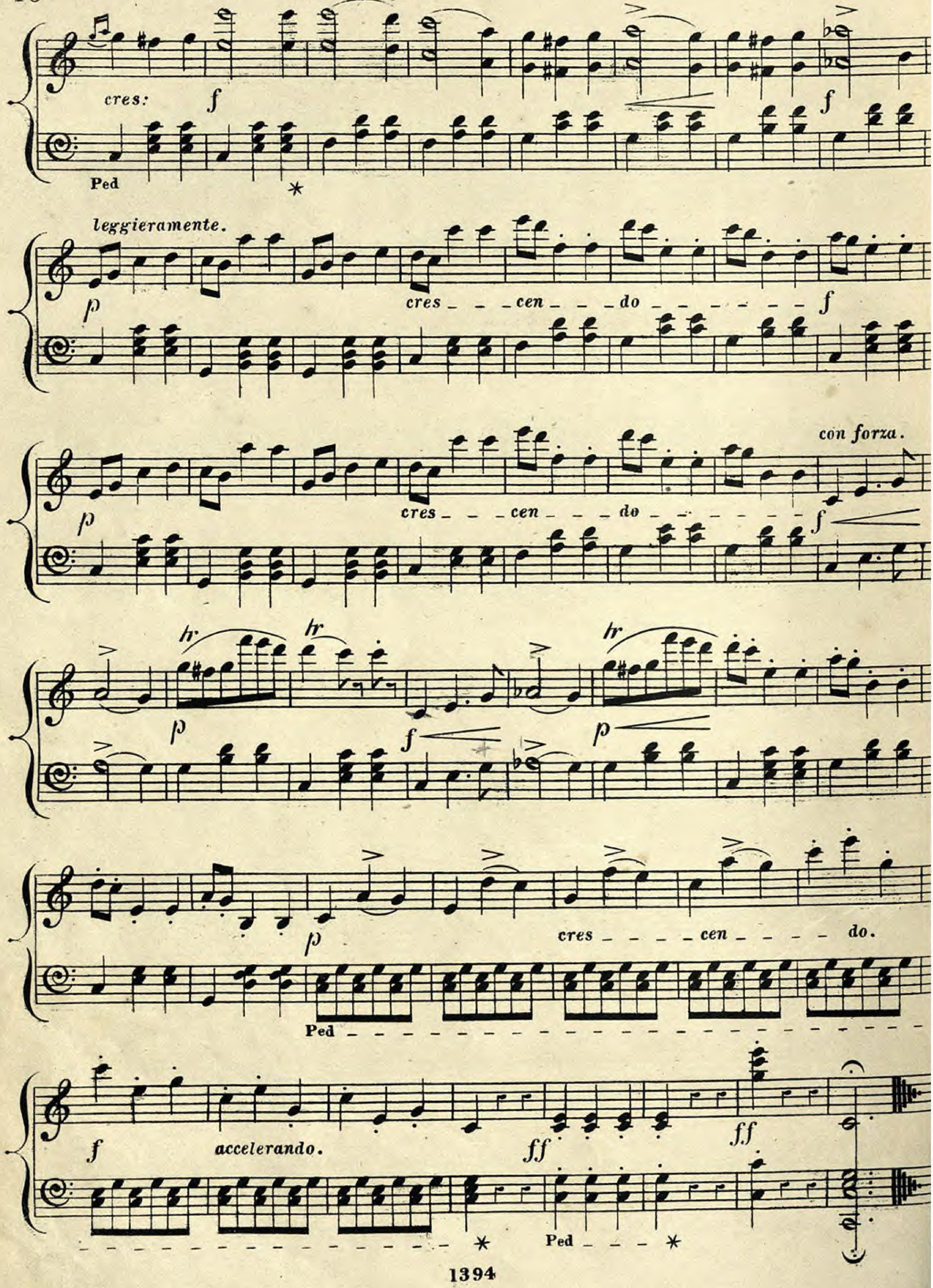
cres:

dolce.

cres:

Ped * Ped * Ped

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THE

OLGA

OR

PRINCESS WALTZ,

FOR THE

PIANOFORTE,

BY

JULLIEN.

Price 4s.

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WOOLCOTT AND CLARKE, MUSIC SELLERS, PRINT SELLERS, AND PUBLISHERS,
GEORGE STREET.

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agnes

Agne

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

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"OLGA"

OR

THE PRINCESS WALTZ.

Tempo di VALSE.

Allegro.

staccato.

"OLGA"

ENGRAVED BY
F. ELLARD,
SYDNEY.

JULLIEN

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

No. 1.

2

p p mf

Ped. *

f Cres mf

Ped * Ped *

Cres

Ped * Ped * Ped *

pschcrzando. f f p f p f p p

a la cabalctto.

f p f p p f p p Graziosamente.

Cres

Ped.

last time.

Cres

* Ped * Ped

ff D.C. FINE

"OLGA"

JULLIEN.

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

N.º 2

p Cres

p p Cres

p Cres ccndo f

p Scherz: Cres cen do

poco a poco Cres f D.C.

Fine.

"Olga"

Jullien.

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

N.o 3.

p

Cres

ff

p

Cres

Cres cen do.

FINE

D.C.

"OLGA"

JULIEN.

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

FINALE.

p p

mf f Cres

Ped. Ped. Ped.

mf

Cres p

Ped. Ped. Ped.

f f p f p f p p

f p f p p f p p

a la Cabaletta

"OLGA"

JULIEN.

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

Cres cen do.

ff pp Dolce. p

Cres cen do. mf p

f

Cres

Ped. * Ped. * Ped. *

p ff f

Ped.

ff ff ff ff ff FINE.

"OLGA" * ff ff ff ff ff JULIEN

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Light of other Days
Meet Me by Moonlight Alone
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Meet me in the Willow Glen
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Still so gently o'er me stealing
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I know a Bank
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The celebrated duet HEAR ME, NORMA! *Bellini.*
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The four most popular Songs of the Season, viz.,

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YOU ASK ME IF I LOVE YOU? and I MET HER IN THE CRYSTAL HALLS.

A delightful song, "IDA"—commencing—Forget thee ! if to dream by night, and muse on thee by day,
THE LONELY HARP Poetry by Hon. Mrs. Norton.

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The "LAST ROSE OF SUMMER," with brilliant variations by Herz.
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The JUNK POLKA.
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The MATRIMONIAL GALOP, by Gungl.
The IRRESISTIBLE POLKA.

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DEW-DROP WALTZ.

Composed by D'ALBERT.

No. 1.

p

f

D.C.

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No. 2.

D. C.

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FAVORITE DANCE MUSIC

SCHOTTISCHES.

1_BERLINER
2_GERMAN
3_NEW YEAR'S GIFT *(Illus.d)*
4_VICTORIA

WALTZES

8_AUSTRALIAN BIRD
9_FAUST
10_SHOWER OF DIAMONDS
11_STAR OF THE NIGHT
12_WILD FLOWER
13_FAIREST OF THE FAIR
14_OLGA
15_PESTAL
16_PRIMA DONNA

QUADRILLES.

20_ERNANI
21_BANJO *(Duets)*
22_BRONZE HORSE
23_BEGGAR'S OPERA
24_PUNCH
25_CHEVALRESQUE
26_PACHA
27_RATS
28_ROYAL IRISH *(1st Set)*
29_ROYAL IRISH *(2nd Set)*
30_GUSTAVUS
31_VICTORIA
32_GEM
33_DANISH
34_ECHO
35_JACK SHEPPARD
36_ETHIOPIAN
37_LANCERS
38_NEW YORK
39_PALACE
40_RORY O'MORE
41_RED COAT
42_ROYAL IRISH *(Duets)*

POLKAS.

52_CITY OF SYDNEY
53_VERY LAST
54_CHAMPAGNE
55_WINTERBOTTOM'S PRESENTATION *(Illustrated)*
56_JUNK
57_CAMELLIA
58_DEVONSHIRE
59_CHRISTMAS PRESENT *(Illus.d)*
60_FIREFLY
61_GREAT BRITAIN *(Illustrated.)*
62_MOONLIGHT
63_PEASANT *(Illustrated.)*
64_GEORGIANA
65_IRRESISTIBLE
66_GOULBURN

GALOPS.

73_LAUGHING
74_EXPRESS
75_RAILWAY
76_MATRIMONIAL
77_GALOP IN GUSTAVUS
78_HARMONIA
79_GREAT BRITAIN *(Illustrated)*

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THE FAIREST OF THE FAIR.

VALSE Á DEUX TEMS.

VALSES BOHEMIENNES. Composées par CHARLES d'ALBERT

INTRODUCTION.

ANDANTINO.

ff dim Cres.

simplice con tristezza.

(BOHEMIAN AIR.) p

Cres

F.E.

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p

rall:

un poco.

ff a tempo

ff

p

dim.

pp

pp

Cres.

ff

ff

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FROM

UNCLE TOM'S CABIN.

WORDS AND MUSIC

BY

GEORGE LINLEY.

BEAUTIFULLY

ILLUSTRATED

By BRANDARD.

No. 1.

Eva.

"I sent for you all, because I love you. I love you and I have something to say to you, which I want always to remember. I am going to leave you; and want to give you something that, when you look at, you'll always remember me. I'm going to give all of you curl of my hair; and, when you look at it, think that I loved you, and am gone to Heaven, and that I want to see you all there.'"—UNCLE TOM'S CABIN.

Oh! gather round me those I love,
My strength fades fast from me;
My heart, like some poor, wearied dove,
Now sighs at rest to be.
I'm going to the Spirits' Land,
Where angels vigil keep:
I soon shall join that happy band
I've gazed on through my sleep.
Oh! pray that you may come to me,
When worldly troubles cease,
Where souls unite from sorrow free,
In love, and joy, and peace.

This last, sad token of my love,
In mem'ry of me wear,
Think that I'm gone to Heav'n above,
Eternal bliss to share.
I feel the friendly hand of death
Upon my trembling heart:
Farewell! receive my latest breath,
In fondness, ere we part,
Oh! pray that you may come to me,
When worldly troubles cease,
Where souls unite from sorrow free,
In love, and joy, and peace.

No. 2.

The Slave Mother.

"Nerved with strength such as God gives only to the desperate, with one wild cry and flying leap she vaulted sheer over the turbid current by the shore, on to the raft of ice beyond. It was a desperate leap—impossible to anything but madness and despair. The huge green fragment of ice on which she alighted pitched and creaked as her weight came on it, but she stayed there not a moment. With wild cries and desperate energy, she leaped to another and still another cake;—stumbling—leaping—slipping—springing upwards again."—UNCLE TOM'S CABIN.

Over the turbid stream she springs,
In madness and despair;
While round her neck her infant clings
With timid, trembling air.
The ice is sinking 'neath her feet,
And rush the waters wild;
But death to her were far more sweet,
Than parting from her child.
Her only trust's in Heav'n above,
She feels that God will save;
Oh! nought can quench that mother's love,
Tho' man may deem her slave.

With weary steps and fainting heart,
She gains the wish'd-for shore,
And tears of deep emotion start,
To know they're safe once more.
She folds her lov'd one to her breast,
But whither can she roam?
Ah! where shall that poor wand'rer rest?
Where find a friend or home?
Her only trust's in Heav'n above,
She feels that God will save;
Oh! nought can quench that mother's love,
Tho' man may deem her slave.

No. 3.

Evangeline.

"She was one of those busy, tripping creatures that can be no more contained in one place than a sunbeam or a summer breeze."—UNCLE TOM'S CABIN.

Sportive and free,
As the summer air,
Bright as a ray on the mountain stream,
Glides she along,
Like a spirit fair,
Happy and blest, as in some sweet dream.
Oh! what a soft and heav'nly light
Beams from those eyes of violet blue,
While o'er a brow as marble white,
Float her long tresses of golden hue.
Sportive and free,
As the summer air,
Bright as a ray on the mountain stream,
Glides she along,
Like a spirit fair,
Happy and blest, as in some sweet dream.

List! to the tones
Of her silv'ry voice,
Clear as the notes of the wood-lark's song;
Well may each heart
In her strains rejoice,
As 'round her fairy-like form they throng.
Oh! may no care that young flow'r blight,
Never may sorrow her bosom grieve,
Calm be her days, as the sun-set's light,
Sweet as the stillness of autumn eve.
Sportive and free,
As the summer air,
Bright as a ray on the mountain stream,
Glides she along,
Like a spirit fair,
Happy and blest, as in some sweet dream.

No. 4

Liberty.

"But now I'm a free man, standing on God's free soil, my wife and my child I claim as mine. We have arms and ourselves and we mean to do it. I know very well you've got the law on your side, and the power,' said he bitterly; 'but you haven't got us. We don't own laws; we don't own your country; we stand here as under God's sky, as you are; and by the great God made us, we'll fight for our liberty till we die.' George put in fair sight on the top of the rock as he made his oration of independence, the glow of dawn gave a flush to his swarthy cheek; and bitter indignation and despair fire to his dark eye; and as if appealing from man to justice of God, he raised his hand to Heaven as he said."—UNCLE TOM'S CABIN.

To find a home in stranger lands,
To burst the bonds that bound him,
The hunted slave undaunted stands,
His fell pursuers round him.
Despair hath strung each manly nerve,
And fired his glist'ning eye;
From freedom's path he will not swerve,
Though death be frowning by.
'Tis vain to plead the tyrant's cause,
Each human tie profaning;
The free-born soul defies their laws,
And ne'er will brook enchaining.

Below him yawns the deep ravine,
His loved ones crouch beside him;
Oh! nought from them his heart can wean,
Whatever may betide him.
His hated foes ascend the rock,
But, vanquish'd, quickly flee;
Down, down they reel beneath the shock,
The slave at length is free.
'Tis vain to plead the tyrant's cause,
Each human tie profaning;
The free-born soul defies their laws,
And ne'er will brook enchaning.

No. 5.

Emmeline and Cassy.

DUET.

"'What use will freedom be? Can it give me back my children, or make me what I used to be?' Emmeline, in her child-like simplicity, was half afraid of the dark moods of Cassy. She looked perplexed, but took her hand with a gentle, caressing movement. 'Don't,' said Cassy, trying to draw it away—'you'll get me to loving you; and I never mean to love anything again.' 'Poor Cassy!' said Emmeline, 'don't feel so! if the Lord gives us liberty, perhaps he'll give you back your daughter; at any rate, I'll be like a daughter to you—I shall love you, Cassy, whether you love me or not.' The gentle child-like spirit conquered."—UNCLE TOM'S CABIN.

CASSY.

Oh! what to me, a care-worn slave,
Would freedom's gift now be?
Can it my children e'er restore,
Or yield past joys to me?
The light of hope, that cheer'd in youth,
Can cheer this heart no more;
I care not, now, to be belov'd,
I ask none to deplore.

EMMELINE.

Weep not! from idle grief refrain,
Oh! chase those gloomy thoughts away;
For He, who watches o'er our path,
Will all life's sorrows once repay.
Though fate hath frown'd upon thy lot,
Each woe endeavour to forget;
And though the world may love thee not,
Oh! I will love thee yet.

DUET.

Trust in Him, for He can save
Alike th' oppressor and the slave:
Let our prayers to Heaven ascend,
He's our Father and our Friend;
We'll fear no more, since He can save
Alike th' oppressor and the slave.

No. 6.

A Tear for poor Tom.

"Beyond the boundaries of the plantation, George had noticed a dry sandy knoll, shaded by a few trees; there they made the grave. 'Shall we take off the cloak, mas'r?' said the negroes, when the grave was ready. 'No, no, bury it with him. It's all I can give you now, poor Tom, and you shall have it."—UNCLE TOM'S CABIN.

A tear for poor Tom,—for the honest and brave,
Whose heart is at rest in the home of the grave:
His spirit hath flown to that calm happy shore,
Where the sorrows of life can disturb him no more.
There are fond eyes that watch, that with hope brightly burn,—
There are bosoms that beat for his speedy return;
But those ties are now rent that once bound him to earth,
He will gaze never more on the land of his birth.
The tyrant in vain sought his mind to enslave,—
Shed a tear for poor Tom,—for the honest and brave.

By yon lone shady knoll, where the weary-one sleeps,
One friendly form bends, one manly eye weeps:
Let the tyrant there pause, oh! with shame let him glow,
As he traces the spot where poor Tom rests below;
The day-star will shine on that humble man's tomb,
When the halls of the proud shall lie buried in gloom.
Fare-thee-well, loving heart! thou art ransom'd and free,
In the isles of the blest there's a haven for thee;
Th' oppressor in vain sought thy mind to enslave,—
Shed a tear for poor Tom,—for the honest and brave.

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Rall. *Tempo*

bu - ried in gloom: Fare-thee-well, loving heart! Thou art ransom'd and free, In the

isles of the blest, There's a Ha-ven for thee: Th'op-pressor, in vain, Sought thy

Tempo.

Rall. *Rall.*

mind to en - slave, — Shed a tear, for poor Tom, — For the ho-nest and brave.

f

Ritard:

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A TEAR FOR POOR TOM.

"Beyond the boundaries of the plantation, George had noticed a dry, sandy knoll, shaded by a few trees; there they made the grave. "Shall we take off the cloak, Mas'r?" said the negroes, when the grave was ready. "No, no, bury it with him! It's all I can give you now, poor Tom, and you shall have it."— *Uncle Tom's Cabin.*

Music and Words by GEORGE LINLEY.

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spi - rit hath flown To that calm, hap-py shore, Where the sor - rows of

Rall. *Tempo*

life Can dis - turb him no more. There are fond eyes that watch, That, with

hope, brightly burn, There are bo - - - soms that beat For his

Rall. *Tempo*

spee - dy re - turn: But those ties are now rent, That, once, bound him to

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earth, He will gaze never - more, On the land of his birth, The

Rall: *Tempo.*

ty - rant, in vain, Sought his mind to en - slave, — Shed a tear, for poor

Rall.

Tom, — For the ho - nest and brave.

f

Ritard:

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By yon lone, sha_dy knoll, Where the wea_ry one sleeps, One friendly form

p

bends, One manly eye weeps; Let the ty_rant, there, pause,_Oh! with

Rall:

shame let him glow, As he tra_ces the spot Where poor Tom rests be_low: The

Tempo

day-star will shine On that humble man's tomb, When the halls of the proud Shall lie

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DON'T YOU REMEMBER LOVE.

Poetry and Melody
by JAMES WORRELL.

Arranged by G. CONRAN.

VOICE.

PIANO-FORTE.

Moderato.

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2

Don't you re-mem-ber love, The day when first I met you, 'Twas

in the haw-thorn glen love, Where the crim-son poppies grew, There I

whis-per'd the sweets of love, So charming and en-tranc-ing, That sly

Cu-pid would have blush'd love, Had he met your eyes so blue Oh

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don't you re-member love, The day when first I met you, 'Twas in the hawthorn

glen love, Where the crim-son pop-pies grew. Oh don't you re-

-mem-ber love, The day when first I met you, 'Twas in the haw-thorn

glen love, Where the crimson poppies grew.

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4

Thy cheeks are like the pop_pies love, Thy eyes the vio_lets blue; Thy

breath the scen_ted lil_-y love, Thy teeth the pear_ly dew; Oh

rap_ture how en_tranc_ing love, Those sparkling eyes so blue; I shall

bless the day we met love, Where the crim_son pop_pies grew. Oh

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don't you re_member love, The day when first I met you, 'Twas in the hawthorn

glen love, Where the crim_son poppies grew; Oh don't you re_

_mem_ber love, The day when first I met you, 'Twas in the haw_thorn

glen love, Where the crim_son poppies grew.

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THE

KITTY

SCHOTTISCHE,

Composed by

CHARLES D'ALBERT.

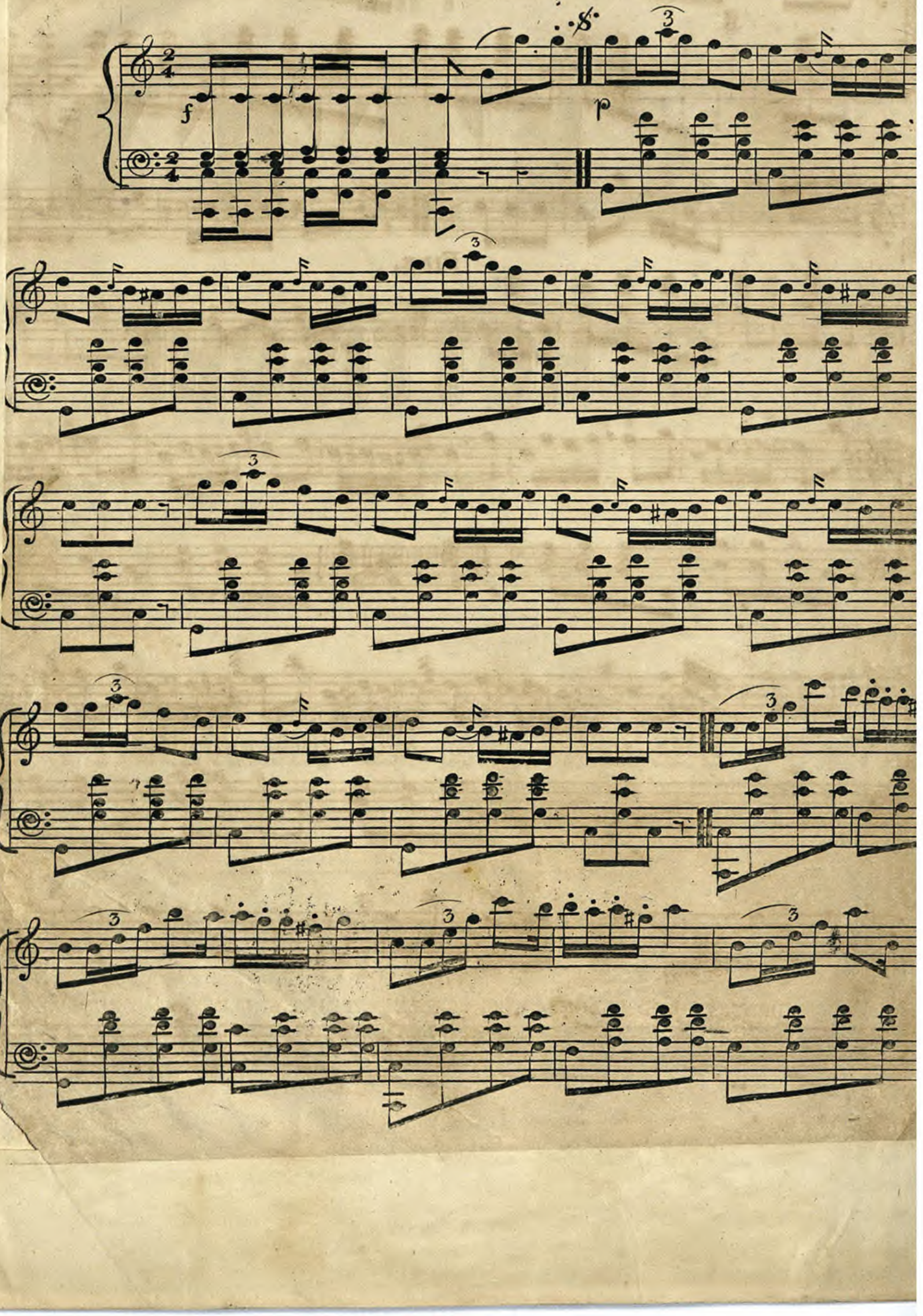
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ff

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D.C.

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Beautiful Blue Violets
Beautiful Venice
Banks of the Blue Mosella
Corsair's Farewell
Come Dwell with Me
Do not mingle one human feeling
England, Home, and Friends, farewell
Four-Leaved Shamrock
Fairy Boy
Farewell, but whenever you welcome the hour
Fairest Flower
Farewell to the Mountain
Forget thee! if to dream by night
Harp that once thro' Taras Halls
Isle of Beauty
I dreamt that I dwelt in Marble Halls
Ida
Ivy Green
I Love but Thee
I met her in the Crystal Halls
I'm a merry laughing girl
I'd Mourn the Hopes
Jenny Jones
Kathleen Mavourneen
Land of the West
Lonely Harp
Love Not
Light Bark
Light of other Days
Meet Me by Moonlight Alone
Meeting of the Waters
Maid of Judah
Mary! Queen of My Soul
Meet me in the Willow Glen
My Dark Haired Girl
My presence still in calm or storm
Norah the Pride of Kildare
O'er the Lone Sea
Old House at Home
Oh! Come to Me when Daylight Sets
Pestal
Pretty Star of the Night
Rory O'More
Rise, gentle Moon
She is far from the Land
Savourneen Dheelish
Sweetly o'er my Senses stealing
Still so gently o'er me stealing
The Valley lay Smiling
To linger near Thee
Those Evening Bells
The Rich Man's Bride
We have Lived and Loved together
Woodman spare that Tree
Woodland Call
You ask Me if I love You
Young Lady's Dream
Young Lady's No

Vocal Duets.

As it fell upon a Day
All's Well
Hear Me! Norma
I know a Bank
My Pretty Page
Minute Gun at Sea
See from Ocean rising
Tell Me where is Fancy Bred
When a little Farm we keep
When thy Bosom heaves a Sigh
What are the Wild Waves saying

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Palace
Pacha
Rats
Red Coat
Royal Irish, 1st set
Royal Irish, 2nd set
Rory O'More
Royal Irish, (duets)
Victoria

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Camellia
Christmas Present (*illust*
Devonshire
Firefly
Georgiana
Goulburn
Great Britain (*illustrate*
Irresistible
Junk
Moonlight
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Harmonia
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U? and I MET HER IN THE CRYSTAL HALLS.
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